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**Arcangelo Cascieri**  
Lectureship in the Humanities  
at the Boston Architectural Center

*The First Ten Years*





***Dean Arcangelo Cascieri***

*February 22, 1902 - January 14, 1997*

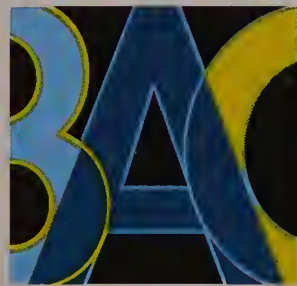
*Each year the BAC will provide events that will reflect the philosophy and humanity that Dean Cascieri brought to the BAC School of Architecture.*

—Excerpt from Lectureship Mission Statement

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**Arcangelo Cascieri**  
Lectureship in the Humanities  
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*The First Ten Years*



BOSTON ARCHITECTURAL CENTER

*Released in 2002 for the Arcangelo Cascieri Lectureship  
Centennial Commemoration*

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Dedicated to the lecturers whose contributions have helped  
to preserve the legacy of Dean Arcangelo Cascieri.

Thank You.

## The Spirit of Volunteerism

This commemorative book marks two milestones in the life of the Boston Architectural Center—the 100th anniversary of the birth of our beloved Dean Arcangelo Cascieri and the 10th anniversary of the humanities lectureship established in his name. In April 2002, we celebrated these milestones with great festivity, at a centennial dinner that honored both the Dean's life and accomplishments, and the contributions of the past 10 years' Cascieri lecturers. These events symbolize the spirit of volunteerism that has prevailed at the BAC for 113 years.

Arcangelo Cascieri dedicated more than 60 years of his life to the BAC—as student, advisor, and dean. Working for many years without financial compensation, Cascieri instilled an appreciation for the fruits of volunteerism—and in particular for the practicing design professionals involved in the school as teachers, mentors, and advisors. Even as he steered the BAC through a transition from a small evening school into a fully accredited institution, Cascieri remained true to the BAC's founding principles, one of which is a predominantly volunteer faculty.

On Dean Cascieri's 90th birthday, a group of volunteers got together to establish a lectureship in the humanities in his name. Every year, the lectureship brings a distinguished speaker to the school to discuss the many ways in which architecture and design intersect with other disciplines, and enrich our common life. It is thanks to our volunteers—as well as the donors and sponsors who contribute so generously to the Cascieri Lectureship Fund every year—that the lectureship is made possible.

In this landmark year, I would like to thank all those who have upheld the Dean's legacy of dedication to the BAC, and who have helped us continue the great work that he began. He would be proud that we have reached these milestones—and that the spirit of volunteerism at the BAC is alive and well.



Theodore Landsmark, M.Ev.D, J.D., Ph.D.  
President



*These events will consist  
of quality lectures by  
distinguished people  
from all quarters of the*



*academic world with  
subjects of interest to all*



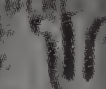
*segments of society.*

—Excerpt from Lectureship  
Mission Statement  
Andy Filoso, Chair,  
Remembrance Committee,  
1992





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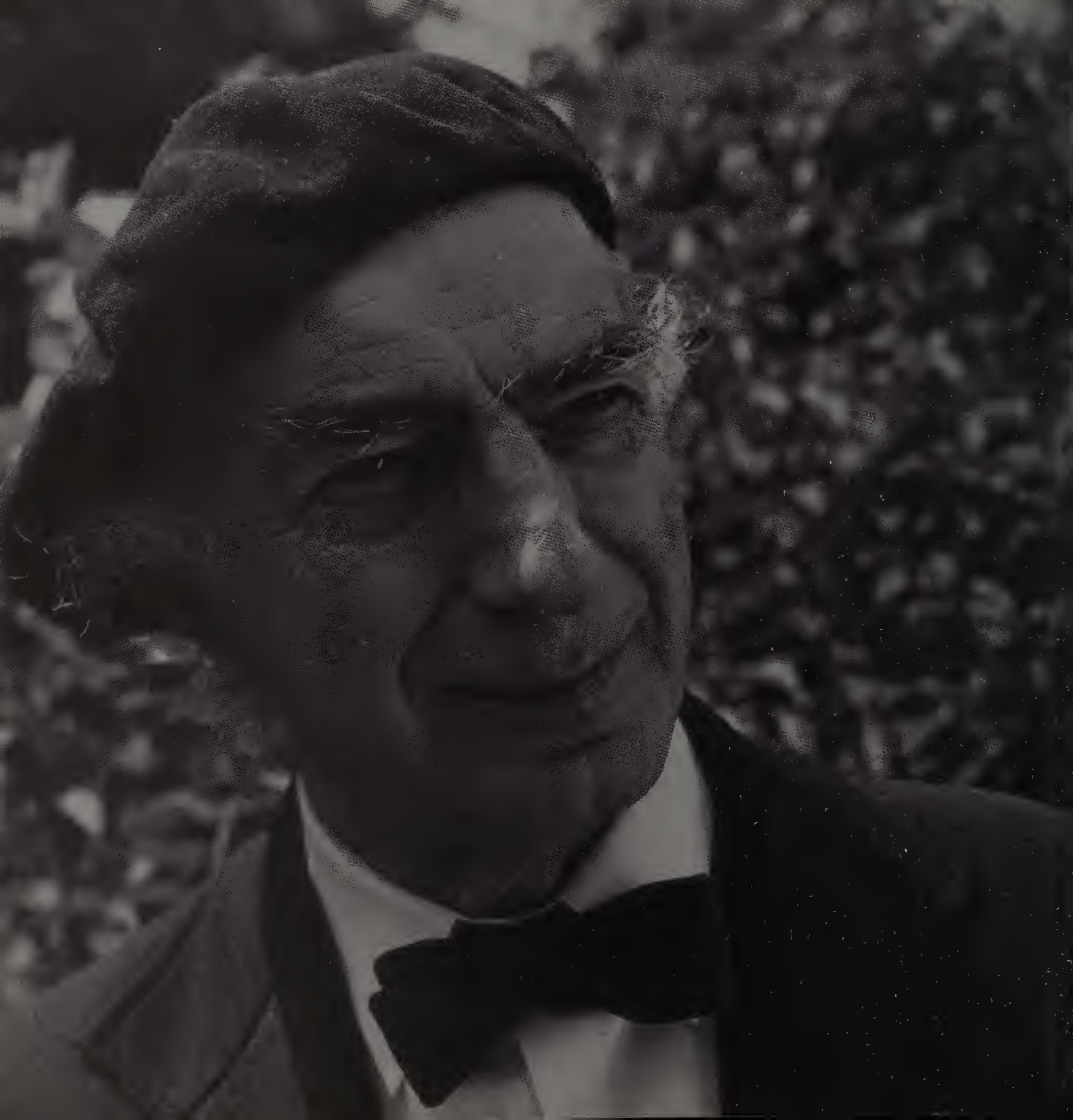
# *Introduction*

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Each year, prospective BAC graduates don a black beret as they prepare for commencement in June. The beret is an image and a living tribute to Dean Cascieri's contributions toward producing the unique learning environment that has shaped all of us. His vision of "work as part of education" has become a cornerstone of the BAC experience, and the fourth sacred cow on which the school is founded. In his own life as a prolific sculptor, Cas spent his days in the studio, and evenings at the school. His "hands-on approach" extended beyond teaching in the atelier; in each of us he found those personal strengths that made us better people, thus better designers. Through their own work, the past speakers of the lectureship have continued to reaffirm the potential of these ideals. As working students we emulate the Dean's example, proving that a concurrent work/study education produces well-rounded architects. Wearing the beret, each of us knows our abilities can change more than the built environment. This book aspires to illustrate that hope in Angelo's philosophy.

—Antonio Pina  
B. Arch 2001







**H. Morse Payne**  
The Genesis of 10 Towns: Urban Design in  
17<sup>th</sup>-Century New England

1993



**Moshe Safdie**  
Language and Ethics in Architecture

1994



**Christopher Lydon**  
The Jane Jacobs Connection: City Design  
and Citizen Reality in Boston

1995



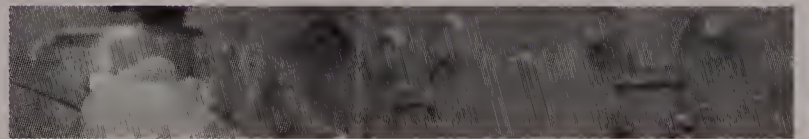
**Robert Campbell and  
Peter Vanderwarker**  
Cityscapes of Boston

1996



**Robert Brown**  
Teaching Artists, Artists Teaching

1997



**Norman Leventhal**  
Boston, Past and Future

1998



**Michael Dukakis**  
The Politics of Creativity

1999



**Jill Medvedow**  
Art in the Public Realm

2000



**Jorge Silvetti**  
The Pritzker Architecture Prize:  
A Juror's Perspective

2001



**Richard Swett**  
Design Diplomacy: The Influence Edge

2002



*"We try to lead the student to think out his own*

*answers and make him aware of the fact that the*

*problems, whether they are of urban or individual*

*scope, must always base the answers on the needs of*

## ***Foundations***

*man, the spiritual as well as the physical needs. In this*

*manner we try to guide the student to develop himself*

*and be better able as an architect to serve the*

*community as well as the individual of today."*

—Dean Arcangelo Cascieri,  
BAC Educational Report, 1961



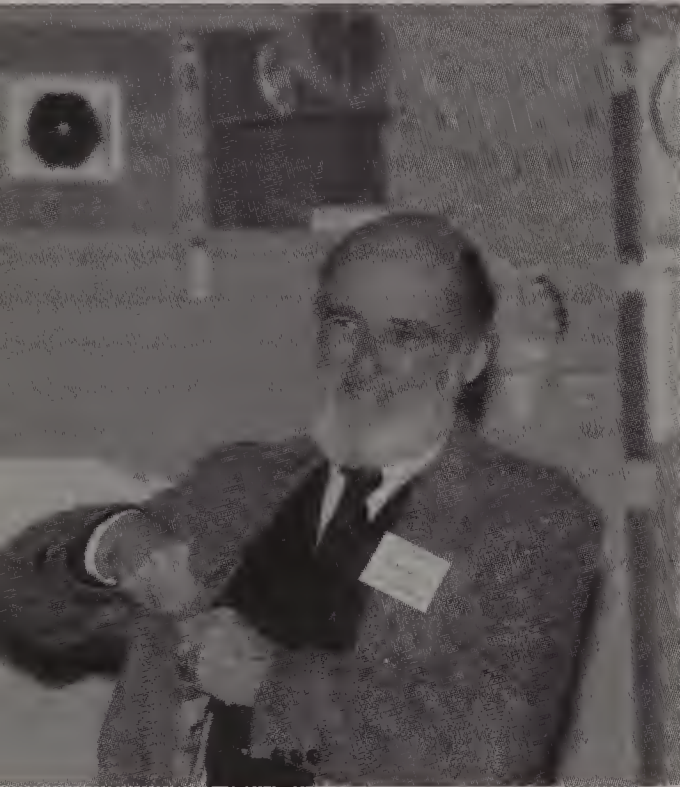
1993

H. Morse Payne

The Genesis of 10 Towns: Urban Design in  
17<sup>th</sup>-Century New England



1st Annual Cascieri Lecture, February 26, 1993  
H. Morse Payne, FAIA Emeritus  
**The Genesis of 10 Towns:  
Urban Design in 17th-Century New England**



H. Morse Payne is an author, architect, Fellow of the American Institute of Architects, former assistant professor at the Harvard University Graduate School of Design, and past principal and president of The Architects Collaborative (TAC). As an architect, Mr. Payne has led a life of continual growth. Though he found making drawings of jacks and screws in a high school mechanical drafting class to be uninteresting, these studies led to working—while still in school—for an industrial design firm producing a factory building for a local manufacturer. Mr. Payne found the process of construction fascinating. He later attended the BAC on the GI Bill and found a rhythm of working days at The Architects Collaborative while studying in the evenings. At the BAC he earned a Boston Society of Architects scholarship to travel abroad, a trip that opened his eyes to the depth of history represented in Italian hill towns. He returned from his travels to pursue a lengthy career in urban design.

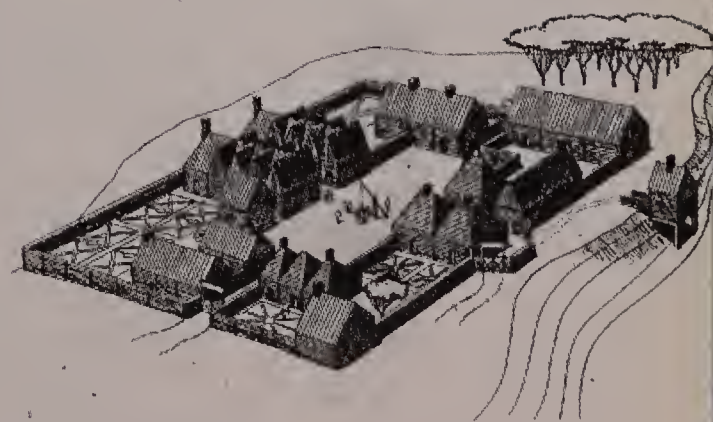
In his lecture, Mr. Payne related history, archeology, and scholarship through the skills and tools used by architects. The role of research in design is not well understood outside the profession, but the success of many design projects depends heavily on appropriate research. Mr. Payne's extensive research has sought to understand the connections among New England settlements and how they were given form. He tied together various histories and early records through which he revealed the forces that produced the first settlements in New England. As an introduction, Mr. Payne explained how the Spanish



referenced the writings of Vitruvius when settling the New World. At this time, Spain, along with the rest of Europe, was, in effect, trying to catch up to the discovered achievements of ancient Rome. *The Spanish Royal Ordinance Concerning the Laying out of New Towns*, dated 1573, is based on Vitruvius' "The Site of the City," a chapter of his *Ten Books of Architecture*. In the Netherlands, the Dutch were similarly basing new planning projects on the principles recorded by Vitruvius. Mr. Payne pointed out that during their period in Holland, the Pilgrims were exposed to classical planning as the Dutch sought a greater presence for their medieval towns.

The order and organization known in Roman cities seemed to Europeans of this period to represent and support advanced political and economic systems, and drove settlements in the New World. An important example noted by Mr. Payne is a set of drawings by Samuel Champlain depicting future French villages in the New World. The drawings for St. Croix, Maine, included detailed specifications that allowed an organization to understand its project and plan accordingly. When the French settlers arrived, they even had prefabricated buildings aboard ship. When confronted by harsh winter conditions, however, this group relocated and modified its plans, an indicator of how the forces of weather, geographic features, growth, and threats from attack would eventually affect New World settlements.

Planning was equally evident at Plimoth Plantation, where the logic of the settlement was based on a linear arrangement of subsistence lots of land given to members, surrounded by a stockade and with a centrally located gathering place. The logic was maintained as lots were added between 1621 and 1627. However, as Mr. Payne explained, the settlers' obligation to their investors ended in



1627, and they soon left for larger lots of land outside the settlement.

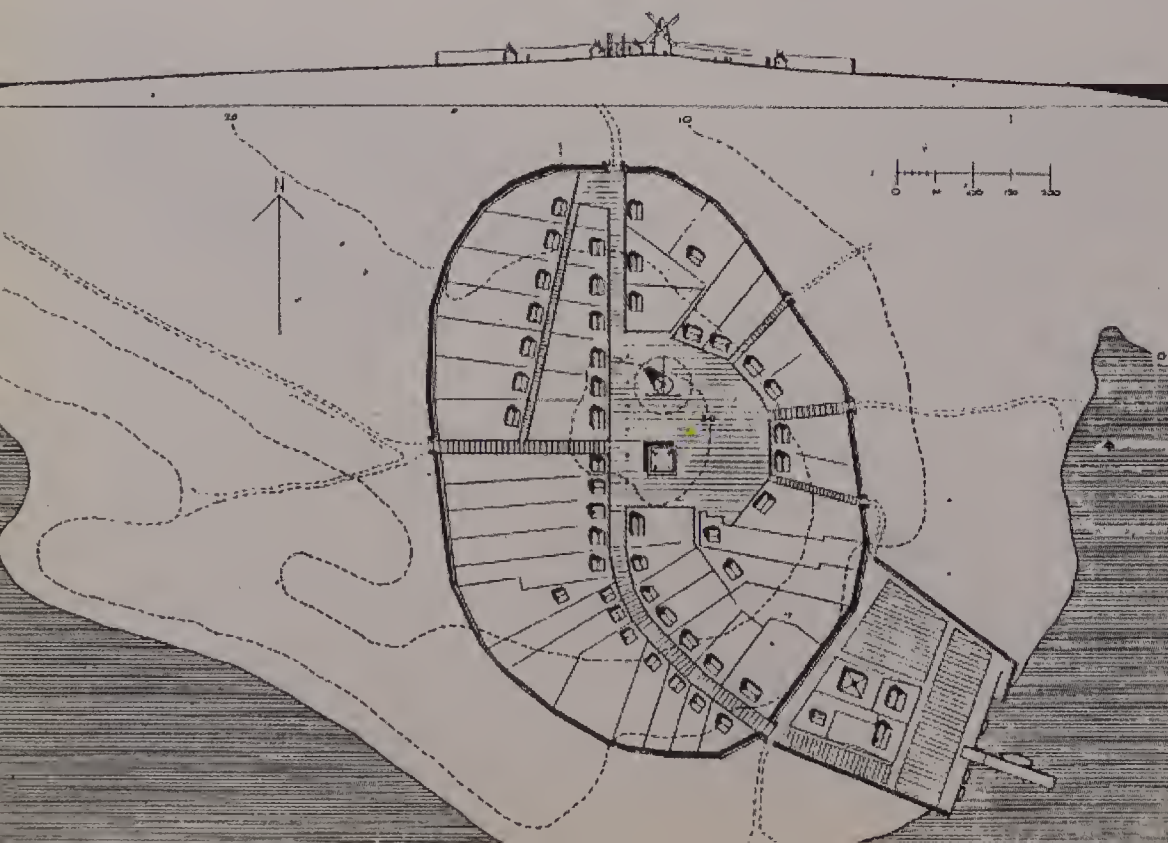


The Massachusetts Bay Colony took the dimensions of planning even further. The colonists were to consist of a thousand settlers on 10 ships with provisions and livestock. Within 10 days after the King of England issued a grant for the colony, a geologist and surveyor were hired. Thomas Graves left for the new colony a full year before the settlers arrived. He first laid out Charlestown, then NewTowne (Cambridge), and finally Boston. Mr. Payne's graphical skills, together with period maps and documents, illustrated more fully how these settlements were organized. Using architectural renderings, Mr. Payne (like Samuel Champlain) gave the audience a very clear sense of how these settlements really looked and felt.



The concept of the town ultimately had to integrate with the specific natural, economic, and political conditions where it was implemented. Using a series of diagrams, Mr. Payne demonstrated how isolated forces were able to transform the ideal town as evidenced by Boston, Concord, and

Deerfield, whose very survival and prosperity, like that of most New England towns, depended on their ability to adapt. New Haven stands in contrast to this model; the original nine-square grid, a rigid geometric design, continues as the core of the modern-day town.



In summary, Mr. Payne expressed how important it is to understand history in order to hear the story that these, and perhaps all New England towns, have to tell. As he



demonstrated, architectural methods and processes are a foundation from which we can bring to life many of the distant histories that seem unconnected with the New England we see today. Through technology and growth, New England appears at times to step over the order of the past. Many traces, however, remain, and architects must be careful not to deny proven principles of town planning, nor the guiding depth of history in our own communities.





## ***Ethics***

*"If we are searching for peace, we will not find it through violence. And if we believe in idealistic human values, we are morally bound to set the example and live by them. We must let them be the measure for our labors and our accomplishments. As architects, let us build together a world in which everyone, regardless of race, color, or belief, can live together in peace. The task is tremendous and the road is long and weary, but with a strong faith in ourselves and a true belief in the fellowship of man it can be accomplished. The answer is within your grasp."*

—Dean Arcangelo Cascieri,  
BAC Annual Dinner, June 15, 1970



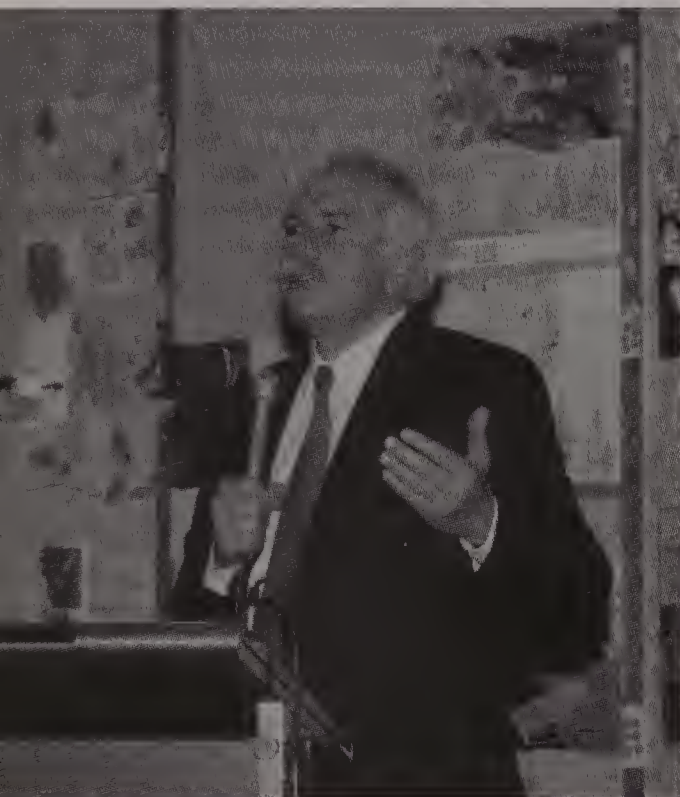
# 1994

## Moshe Safdie

Language and Ethics in Architecture



2nd Annual Cascieri Lecture, March 4, 1994  
Moshe Safdie, FAIA  
**Language and Ethics in Architecture**



Moshe Safdie first drew international attention with his Habitat housing design for the Expo '67 Worlds Fair in Montreal. Mr. Safdie currently heads a distinguished architecture and urban design practice based in Somerville, Massachusetts, with offices in Montreal, Toronto, and Jerusalem. He has lectured at institutions around the world and has written several books. A quotation from one of his books, *Form and Purpose* (published in 1982), served as an introduction to the lecture:

*"He who considers himself the servant of his fellow human beings shall find the joy of self-expression; he who seeks self-expression shall fall into the pit of arrogance. Arrogance is inconsistent with nature. True to nature... we shall seek truth. And if we seek truth, we shall find beauty."*

Mr. Safdie's presentation—a discussion of his belief in, and application of, a moral and ethical framework for architecture—reflected this statement.

It is not universally agreed, according to Mr. Safdie, that moral standards can or should be applied to works of architecture. There are, of course, objective, quantitative standards, typically mandated by building codes, but what about the subjective, qualitative aspects of architecture? The view that Philip Johnson and others have proposed is that architects, like other artists, are free from questions of right and wrong in their work. Mr. Safdie believes, however, that it is incorrect to apply the same standards to architecture as to other arts. Most works of art are encountered on a voluntary basis, by attending a show,



opening a book, or listening to a recording. Architecture, on the other hand, interposes itself into our daily lives, often without our choice. For this reason, ethical questions can, and must, be considered.

Mr. Safdie presented three aspects of his work as explorations of such questions. The foremost is the critical evaluation of, and response to, the received program. The ethical approach to program requires the designer to identify as completely as possible with the users of the building, necessitating humility on the part of the designer. Years after construction, users will not be concerned with the designer's personal agenda; they will care about whether the building fulfills their needs.

Another expression of Mr. Safdie's ethical position can be seen in the materiality of his buildings. Authenticity derives from the use of materials and technologies that are true to the time and place in which the work is built. This has long been a concern for architects, and is the reason that major changes in architecture frequently spring from technological advances. The successful use of materials should allow those who experience a building to comprehend its making.

Finally, there is the recognition that each act of building is part of a continuum, a process of building a common place, a common experience, a common reality. The attitude of the designer toward community is revealed in her or his work. The proper fit of a building into its context may be harmonious, or contrasting, or both. However, it must reflect an understanding of the individual building's place within a whole, including concern for previous realities on the site.

Mr. Safdie illustrated these concepts by presenting a series of his own projects. Habitat '67 in Montreal, one of his best-known projects, resulted from studies of the program of





high-density housing. He showed images of a vernacular hillside village and a 1950s housing project as two contrasting interpretations of this program. The Habitat project was an attempt to reconcile them into a new type of dwelling: high-density housing in which each unit has an individual identity, expressed both in its massing and in the provision of private exterior space.

Also important in the Habitat project was the expression of its construction. Each of the individual dwelling units was mass-produced, then assembled on site. This made the process of construction clear, used modern technologies, and gave form to the programmatic idea. The issue of material authenticity has additional implications, according to Mr. Safdie. In the Jerusalem Rabbinical College, for example, a stone exterior was required by local codes. Mr. Safdie contrasted this heavy stone finish with a visually lighter, precast concrete structure, allowing the building simultaneously to harmonize and contrast with its context. A similar device was used at the Toronto Opera House, whose precast concrete structural system was used to articulate the various spaces in the building.

Mr. Safdie admitted that his upbringing in Israel and his education in Canada have given him a unique perspective on context and the question of place. At the Hebrew Union College in Jerusalem, he clustered the classrooms around courtyards, to provide circulation and flexible auxiliary space, while continuing the centuries-old building traditions of the surrounding city. In Quebec City, at the Quebec Museum of Civilization, the tight urban fabric was recognized at the street edge and cornice, while the steep roofs of the city (described by Mr. Safdie as “Nordic”) were reflected in the copper roofs of the museum. In addition, the building steps up from the river, recalling the steps of an 18th-century marketplace that had once existed on the site.



Mr. Safdie's ethics find their most complete expression in projects where, according to him, "context is not enough." The goal then becomes to transcend the existing place and the received program—to give the building the "power to speak." Mr. Safdie's project for the Children's Holocaust Memorial at the Yad Vashem museum achieved exactly this. The original program for this project centered on the display of selected artifacts from the museum's collection. After years of involvement with the project, he proposed a completely different idea. In the executed design, visitors pass through a cave filled with reflections of a single candle, stepping out to a view of the mountains beyond—an expression of both hope and remembrance.

Another example of a building that attempts to transcend its context was the Vancouver Library Square project, the site for which lacked a coherent urban setting and the program for which included a large federal office building. The design originated in a critical response to the traditional library program (reading room with books at the perimeter). Mr. Safdie felt that a better solution was to wrap a reading gallery around a core of books. To avoid a competition between the office building and the smaller library, Mr. Safdie placed the offices in a thickened "secondary wall" wrapped around the library, creating a circulation concourse between the two. The critical response to place and to program resulted in a well-received and successful project. Mr. Safdie's architectural ethics are evident in his critical appraisal, and often subversion, of program, materials, technology, and place. All of these concerns arise from Mr. Safdie's central question: "Do we have compassion for those for whom we design?" All architects' works answer this question, even though some architects never ask it.

**Moshe Safdie's  
architectural ethics  
are evident in his  
critical appraisal, and  
often subversion, of  
program, materials,  
technology, and  
place.**

## Community

*“Arcangelo Cascieri was a walking man.*

*Anyone who tried to keep up with him, even from the BAC to the Mass Avenue Green Line stop...or to his Tavern Road Studio in the Fenway...knows that he was a high-speed pedestrian. Walking was his main form of exercise, both physical and mental. He was a careful observer and a roving critic of 'place' and the success that 'change' worked in the City of Boston, especially during the heydays of the urban renewal program of the 1960s and 1970s.*

*It was Dean Cascieri's good fortune to have parents who very intentionally sought out in this country places to live that evoked the qualities of their native Italy. After relatively brief periods in the North End (Charter Street) and East Boston (Maverick Square), they finally relocated—when Angelo was going on ten—to Orient Heights and its hill covered, as he has quoted, 'with wild flowers and strawberries.' On grassy slopes of that hill he watched the clouds go by...and dreamed about his future.*

*For the Dean, the lasting impact of a village-founded connection between place and people surely contributed to his strong belief that each partner helps to promote the beautiful in the other. The connection conviction is as close to any in my understanding of his religious beliefs. And Angelo's personality did inspire faith in one's self, particularly through his daily interactions with members of the BAC community. He always sought to awaken and connect within each of us that which was inspired by his own faith in the ultimate beauty of our better nature.”*

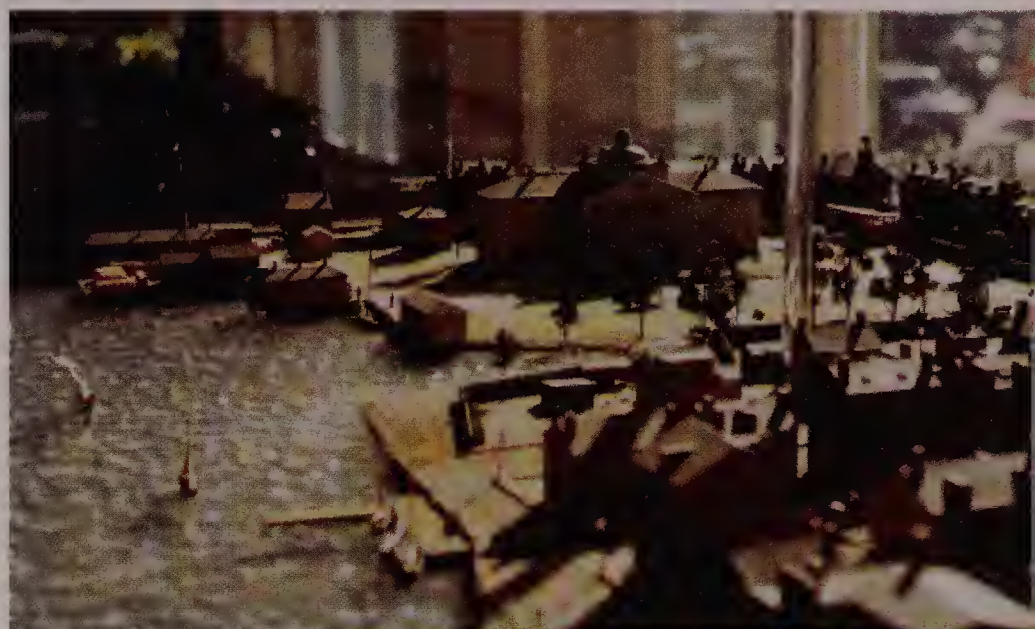
—Don Brown, Director of Practice Curriculum, BAC



1995

Christopher Lydon

The Jane Jacobs Connection: City Design  
and Citizen Reality in Boston



3rd Annual Cascieri Lecture, March 10, 1995  
Christopher Lydon  
**The Jane Jacobs Connection:  
City Design and Citizen Reality in Boston**



Christopher Lydon is a lifelong Boston resident and the past host of "The Connection," a thematic call-in talk radio show on the public radio station WBUR. At the time of the lecture, "The Connection" was a relatively new program (first broadcast in 1994), in which Mr. Lydon hosted two one-hour in-depth discussions each weekday about current topics and broad areas of inquiry ranging from the arts and sciences to popular culture and technology. "The Connection" was an outgrowth of Mr. Lydon's unusual candidacy for Mayor of the City of Boston. As a candidate, he stressed the intellectual and cultural needs of the city, and his campaign emphasized plans to improve the city's schools and concern for areas of the city facing new development.

Mr. Lydon's lecture presented the ideas of the long-time Boston-based advocate of intelligent urban planning, Jane Jacobs. In her ground-breaking book on city design, *The Death and Life of Great American Cities*, Ms. Jacobs launched an attack on the kind of city planning that was common in the United States of the 1950s and '60s. She lamented so-called "orthodox" approaches to planning such as decentralization (represented by the modernist architect Le Corbusier's "Radiant City" of skyscrapers), arguing that density and diversity were essential to vital urban centers and neighborhoods. At the very beginning of her book is a passage by Supreme Court justice Oliver Wendell Holmes, Jr. (1841-1935), stating that "the personal worth of life is felt in the amount of life available." With this as her precept, Ms. Jacobs studied the life of various neighborhoods and



recorded in her book the vibrancy issuing from community resourcefulness, social exchanges, child-rearing, the presence of elders, and entrepreneurial economic access. It was her observation that urban planning often overlooked, obstructed, or excluded these essential elements.

By choosing Ms. Jacobs' book as the topic for his lecture, Mr. Lydon focused attention on the still-very-pressing need for public involvement in city design. In *The Death and Life of Great American Cities*, Ms. Jacobs recognizes that planning decisions are not just based on how a city looks or is organized, but on whether it strives to support a high quality of diverse life. By offering the Boston community greater access to ideas through his own work, Mr. Lydon shares with Ms. Jacobs a strong recognition of that which ultimately sustains us.

Seven years after his lecture, Mr. Lydon remains passionate about the relevance of Ms. Jacobs' voice to today's debates about the future of Boston's cityscape. In an effort to keep the discussion alive, the editor interviewed Mr. Lydon about his lecture and his current thoughts on city design.

*Editor:* Why did you choose the topic of city design and citizen reality for your lecture?

*Christopher Lydon:* I had run for mayor in '93 and during the campaign I talked primarily about school issues. It seemed to me that, after schools, the next most important issue—and also the most neglected issue—was the manmade environment in Boston. Fenway Park, in particular, symbolizes the entire range of questions that arise about this issue, as does the South Boston waterfront. Both of these areas raise questions not only about what happens to the manmade environment, but about who decides what happens. Is this a public issue? Who are the



public champions? Who's responsible for thinking about the impacts of the environment 10, 15, or 20 years down the road in terms of financial and design implications, as well as social significance? In my opinion, there's a real void there.

It's also a chronic irritation for me that Jacobs wrote one of the classic books on city planning—a book that was conceived here in Boston, a book that has everything to do with the redesign of the central expressway, and a book that is in fact one of the sacred cows—yet it's not being read or observed. The Central Artery is coming down, and we're going to have essentially an underground highway and a surface highway that won't honor Jacobs' vision at all. Everyone pretends to honor her vision of city design, but no one really does.

During the lecture, I talked about my 10 favorite buildings in Boston, and my 10 least favorite buildings, and tried to look at what can be learned from “Top 10” lists like this. Some of the buildings I spoke about had been recently restored, some are public, some are private, some are famous, some are not so famous. I felt that the lecture was a moment for raising the profile of the importance of discussions of this type.

*Editor:* So do you consider the forces of city design and citizen reality to be polar opposites?

*Christopher Lydon:* No, not at all. But I do feel that they don't meet adequately. I would be in favor of a more aggressive cultural socialism in which there was popular investment in these decisions—such as the decisions concerning Fenway Park and the South Boston waterfront. I feel Tom Menino should be accountable for these decisions. After all, when all is said and done, that's what people are going to remember him for. These are public monuments,



and the public needs to be involved. During Ed Logue's tenure early in the redevelopment period, the design of government center was a hot political issue, as it should be. There needs to be more media and public attention on this matter.

*Editor:* Dean Cascieri felt very strongly that architects need to be involved in community planning and in finding solutions for contemporary problems. Do you feel that his views were consistent with those of Jane Jacobs in that regard?

*Christopher Lydon:* Yes, absolutely. Jacobs' view was very consistent with the Dean's. Her four rules for successful city design—namely, human density, mixture of old and new, short blocks, and mixed use—were very much in keeping with the need for a popular architecture that recognizes the importance of communities' needs. Her stand against parks, against Le Corbusier, against high-rises and segregation by income classes is an important viewpoint and one that still needs to be heard today. Every single idea in her book is good. Everyone agrees that she's a saint, but nobody's doing anything about following her example. The issues she was addressing have not gone away, nor has the need for an architecture that's responsive to them. Architects need to play an active role in discussions about the future of communities and the future shape of urban design.





## *The City*

*"Despite all the emphasis on human needs and human dimension, progress is slow. The urban communities and structures are still inhuman in character and scale and our cities continue to be strangled by the maze of roads built for the twentieth century god—the automobile—and the air and waters are becoming more polluted by the hour. The time is short and the need is great. Proper education is the most effective tool we have for correcting these ills."*

—Dean Arcangelo Cascieri,  
BAC Annual Dinner, June 15, 1971



1996

Robert Campbell &  
Peter Vanderwarker  
Cityscapes of Boston



4th Annual Cascieri Lecture, March 8, 1996  
Robert Campbell, FAIA, and Peter Vanderwarker  
**Cityscapes of Boston**



Robert Campbell has been an architecture critic for the *Boston Globe* since 1973. After studying English literature at Harvard College, he went on to pursue a master's degree in journalism and later returned to Harvard to complete a second master's degree in architecture. Mr. Campbell is a Fellow of the American Institute of Architects and the American Academy of Arts and Sciences. One month after giving the Cascieri Lecture, Mr. Campbell was awarded the 1996 Pulitzer Prize for Distinguished Criticism.

Joining Mr. Campbell for the lecture was Peter Vanderwarker, a lifelong Bostonian recognized as one of the finest architectural photographers in the country. He has received Institute Honors from the American Institute of Architects. Of his many exhibitions, "On the Waterfront" was on display in McCormick Gallery to coincide with the lecture. The exhibit's thought-provoking images re-introduced viewers to the fascinating past and rich potential of sites on the outskirts of Boston.



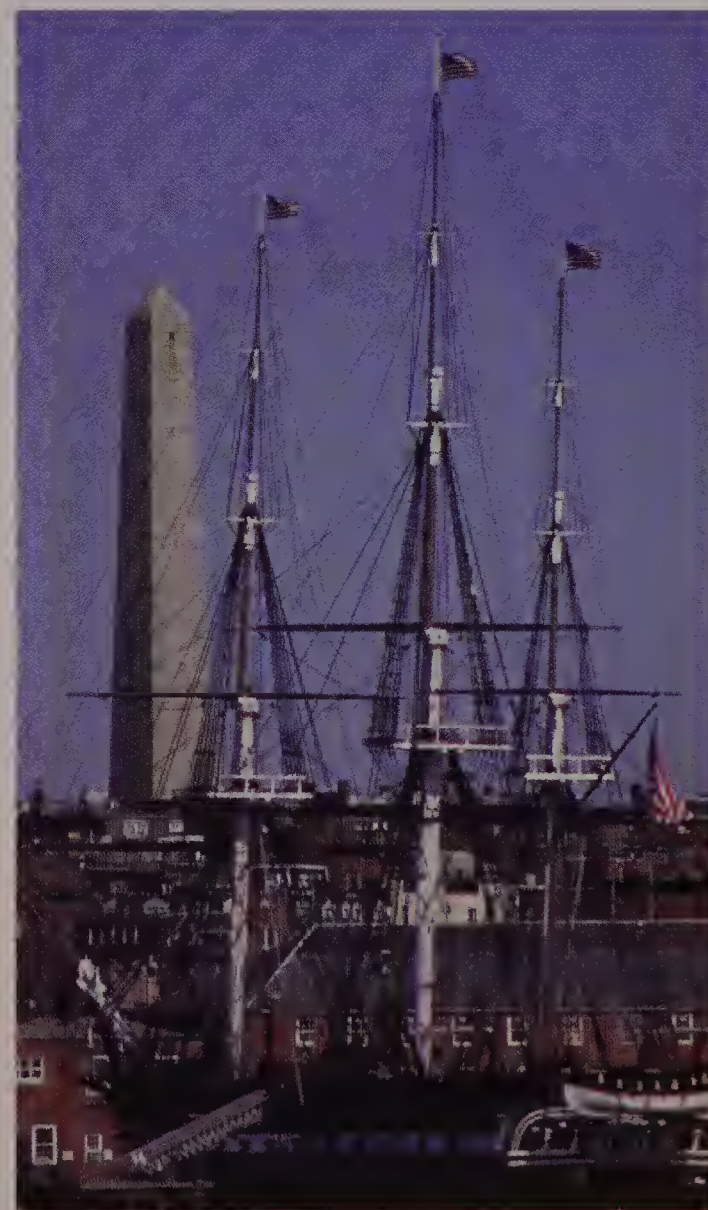
In 1983, Mr. Vanderwarker and Mr. Campbell published their first book together, *Boston Then and Now: Fifty-nine Sites Photographed in the Past and Present*. This book pairs historic and contemporary photographs of Boston sites taken at exactly the same point with captions describing the social, physical, and political context of the time and place. Their later book, *Cityscapes of Boston: An*



*American City Through Time*, an extension of their ongoing series of photographic essays published in the *Boston Globe Magazine*, uses the same photographic comparisons but at a larger scale. In it, Mr. Campbell and Mr. Vanderwarker tell a fuller story about the cycle of rise and fall in the city as recorded in its buildings, presenting a more compelling narrative and twice as many photographs as the earlier book.

Mr. Campbell and Mr. Vanderwarker acknowledge the number of references needed to relate the history of a city as long as Boston's. *Cityscapes of Boston* belongs in a collection with *Boston: A Topographical History* by Walter Muir Whitehill, *Lost Boston* by Jane Holtz Kay, *The City Observed: Boston* by Donlyn Lyndon, and most recently *Mapping Boston* by Alex Kreiger. Mr. Vanderwarker's and Mr. Campbell's work relied upon an archive of photographs dating back to 1860, preserved at the Boston Public Library. Analysis of the city, from the point of view of these historic photographs, is unique to the lectures, articles, and publications by Mr. Vanderwarker and Mr. Campbell. The commentary and photographs are unforgettable, motivating us to examine these sites for ourselves.

In his text, Mr. Campbell interprets both documents—the "then and now" photographs—to draw conclusions about how the built environment contributes to the function and life of the city. It is not new to appreciate that traditional cities functioned as an amalgam of uses with the capacity for a rich mix of experiences. Religious, civic, enterprising, and urbane values were represented in the built environment. Mr. Campbell shows that density was not just about population, but intensity of use brought about by high demand and limitations. Houses were converted for business, and a symbiotic relationship existed between streets, buildings, and signs. Thanks to the two







photographs of each site, Mr. Campbell is able to explain the difference in character and feel of early Boston versus the recent Boston produced by technology, planning, financing, and broadcasting. Mr. Campbell concludes that when a building lot and street edge were fully used, "the buildings danced with the street." He writes, "Such harmony is the opposite of the city of square towers on odd-shaped sites, the kind of mis-match that became common in the Boston of the 1960s and '70s." Mr. Campbell and Mr. Vanderwarker want us to examine the fate of cities where architecture becomes anonymous, interchangeable boxes of leasable floor space reflecting the values of the age of commerce and regulation.

Looking back on his lecture with Vanderwarker six years later, on the occasion of the 100th anniversary of Cascieri's birth, Mr. Campbell reflected on the extent to which critics of the city agreed with Dean Cascieri's assessment of the ills plaguing the urban environment. "...Boston went into a tailspin in the mid-1970s," Mr. Campbell stated, "as did many cities across the country. A lot of architects found themselves out of work. Yet at the same time, both the preservation movement and the citizen advocacy movement had gotten under way and had already begun working to transform the city to what it is today."

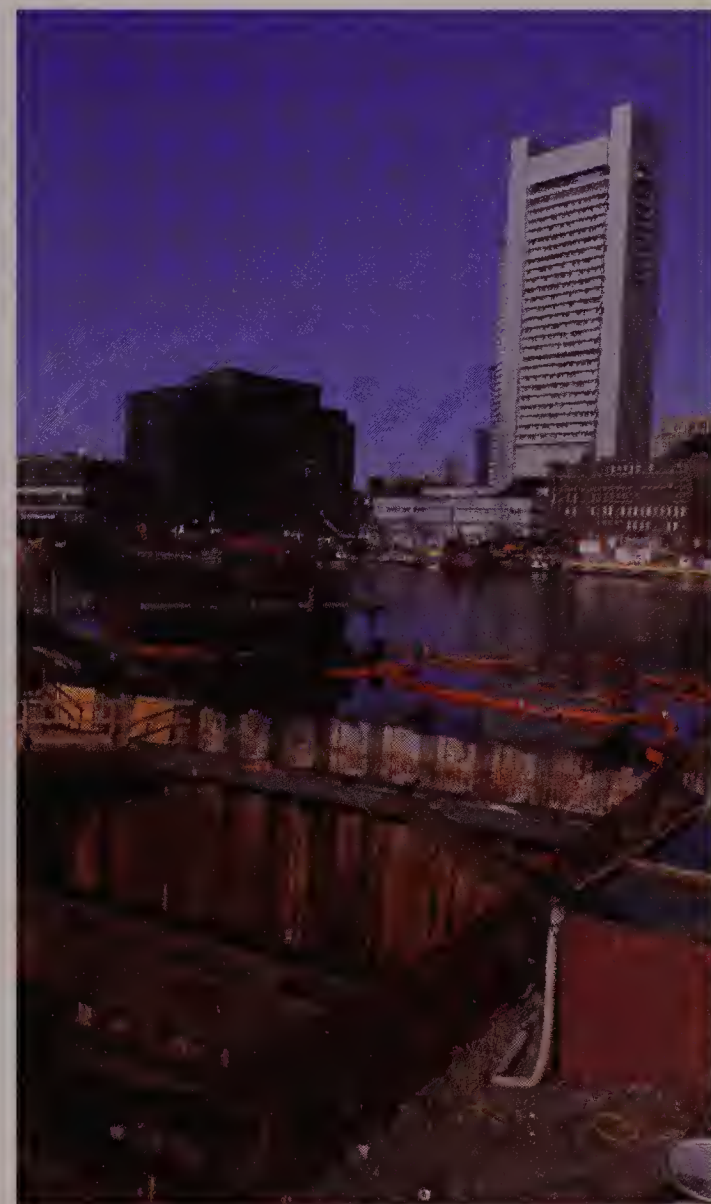
The 1970s, then, marked a pivotal moment in the development of Boston's urban landscape, according to Mr. Campbell; the major urban renewal projects of the preceding decades, with all their associated turmoil, had come to an end, and the city was poised for the new growth and development brought about by the influx of the late-20th century's major industries—medicine, finance, and technology, among others.



What are some of the major lessons Boston's city planners have learned since those tumultuous years of the '60s and '70s? "The importance of dealing directly with the people involved. A top-down approach to planning will only be frustrated," asserted Mr. Campbell. "Planners have learned that there is a lot of residual dismay about the urban renewal projects that were undertaken in the 1960s and early '70s, and the plans that were perhaps too grandiose for their time. Those involved in urban planning and design have learned that a more pluralistic approach is essential."

As for how these lessons are affecting the evolution of Boston's new "cityscape" brought about by the Big Dig, Mr. Campbell offered the following: "The lessons learned in the '60s and '70s are now making it impossible to decide what to do with the central artery open space. There are so many activists and advocacy groups involved that it's difficult to reach consensus."

But as to whether consensus is always a prerequisite for forward-thinking urban design, Mr. Campbell isn't so sure. "Boston is too conservative and tame in its tastes in architecture," he concluded. "I'm not a fan of crazy avant-gardism, but I think we should be more receptive to innovative building styles. We shouldn't be afraid to make buildings that look eagerly to the future rather than nostalgically to the past."



## Education

*“Dean Cascieri had a great deal of respect for the innate potential of each individual. Although he was a master craftsman and sculptor trained in the Beaux-Arts method, he was against prescriptive solutions. He believed that art should be translated in the idiom and experience of its time. In a taped interview with Robert Brown in 1974, Dean Cascieri described himself:*

*“I was always a free wheeler as far as education goes. I wanted to know something about Greek plays. Then I'd go and see them. Once a professor asked me why I didn't want to take all the things I was supposed to take. I said because I didn't think I'd need them. I just wanted to take the things I'd...enjoy and get something from. In a crazy way I'd pick out things that were always part of a finer existence.”*

*When asked why he stayed at the Boston Architectural Center he replied:*

*“The spirit of this place was different. These were all motivated students that wanted to study architecture.... it was quite different than any other school.....Over the years Wright, Gropius, Aalto, and Fuller all came to teach and to lecture. They sensed the spirit of the students.”*

*The emerging theory of individualized learning suggests that mature learners can develop clear professional and academic goals. They can participate in curricular development and help construct their own concentrations of study. This approach stirs their curiosity and excites their intellect and emotions. This approach honors the unique capabilities and experiences of each student. It empowers and transforms students both personally and professionally. Dean Cascieri honored and fostered that internal compass he believed we all have, and the BAC has long been a reservoir for such an experience.”*

—Bob Augustine, Director of Architectural Thesis, BAC



1997

Robert Brown

Teaching Artists, Artists Teaching



5th Annual Cascieri Lecture, March 21, 1997

Robert Brown

## Teaching Artists, Artists Teaching



Robert Brown has lectured at Wheaton College and Boston University and has taught architecture history at the BAC. In 1970, he became the New England regional director for the Archives of American Art for the Smithsonian Institution in Boston, and was editor of the *Archives of American Art Journal*. Over the decades, he has interviewed more than 200 members of the Boston arts community (including Dean Arcangelo Cascieri) in order to establish the patterns of how we teach artists and how artists teach. Mr. Brown excerpted six interviews during the evening's lecture; four are summarized here.

Mr. Brown began with some background about the Boston arts scene. The first school of architecture in the United States had been founded at the Massachusetts Institute of Technology (MIT) in the 1860s. Other important Boston schools were established in the post-Civil War era: the Massachusetts Normal Art School (now Massachusetts College of Art) in 1873, the School of the Museum of Fine Arts in 1876, and the Boston Architectural Club (now Boston Architectural Center) in 1889. Small groups of publicly spirited people established the schools, and artists were deeply involved in teaching their craft.

**Otis Philbrick** (1888-1973), a teacher and administrator at the Massachusetts College of Art, exemplified democratic, public art education. He was raised on a farm in Weymouth and had not seen a work of art until he attended the Massachusetts Normal Art School, admission to which was based on one's ability to draw in charcoal from plaster casts. Philbrick recalled a simple and pleasant program of



drawing and painting, unlike the rigor of the Museum School, with weekly lectures on anatomy, art history, and perspective and free time for sketching and painting. Teaching, however, was more hands on. One instructor, Richard Andrew, could make a student feel terrible by working directly on the student's piece. Another, Earnest Major, never touched the students' work and described art as something to live by.

As an instructor of printmaking at Mass Art, Philbrick felt that most students would go into the trades, teach, or work as illustrators. He and the other teachers had a heavy hand and would work on the students' canvases; some students would even wait for the teacher to finish their work. Other students, who resisted this method, exhibited a sense of independence, and Philbrick came to value training his students' minds rather than working on their canvases. His new objective was to give the students confidence in their own way of working. Matisse had given up teaching after a year, frustrated because he was trying to change rabbits into lions only to have them become rabbits again. Philbrick, however, felt that rabbits are necessary, and that it is better to have a true rabbit than a fake lion.

**Lawrence B. Anderson** (1906-1992) was a practicing architect in the firm of Anderson, Beckwith & Haible. He taught at MIT and served as Dean of Architecture from 1965 to 1972. He was raised in rural Minnesota and was skilled at little more than drawing when he first encountered architecture at the University of Minnesota. Though the

Later, rather than work on their canvases, he aimed at training their minds. The new objective became getting the students to have confidence in their own way of working.

faculty consisted of practicing architects, very little about practice was taught. The senior design teacher was French, trained in the Beaux-Arts system, practically a requirement in American schools into the 1930s. The program began with practical construction and with studio work in drawing and watercolor (also from casts), taught by artists. The most important element in the curriculum, design (based on the Beaux-Arts model), began in the second year with a simple gate or monument, an exercise meant to familiarize the student with proportion, scale, and details. In the third and fourth years increasingly complex problems were presented, but studies did not include the kinds of buildings that practicing architects were designing. Anderson knew the problems did not reflect real-life situations: the formal studies were a way for students to learn the abstract principles that guided proper composition. Students gained practical skills only on summer jobs.

When Anderson began graduate work at MIT in 1929, the focus was on the studio and extending the Beaux-Arts model (except for instruction in history and art). Design instruction was still impractical: the design of an office building need not take into account the occupant's business; working spaces were left blank with the emphasis placed on corridors and lobbies. Mosaic patterns based on Renaissance precedents were used to decorate the lobbies and window openings. This was late in the tradition of classicism, and historical details could be omitted from rendered elevations. The result was the retention of the pomposity of the style of the time, without the details of workmanship.

Anderson won a national competition in 1930 that sent him to study for a year in Paris. At the Ecole des Beaux-Arts, he escaped the school's traditional rigidity by being attached to an atelier run by students who worked together, rather than



competitively. It became clear to the students that formal education was something of a charade that one had to tolerate in order to undertake the practice of modern architecture. Soon after Anderson returned to teach at MIT, the modern architecture movement arrived in the United States. Suddenly process became important. How did buildings work? Design had to respond to solving problems instead of providing messages of an abstract nature. Beaux-Arts tradition, especially ornamentation, came to be seen as unnecessary baggage by both Anderson and his students. Anderson taught in a demanding way while always instinctively adapting to the capabilities of his students.

**T. Lux Feininger** (1910-) taught at Sarah Lawrence, Harvard, and the MFA School. He was born in Germany and went to the Bauhaus at the age of 16. The Bauhaus was all about experimentation: "The students did not like a teacher who showed them things, rather they liked to be kept in the illusion that they had invented everything for themselves; although they didn't mind being subterraneously directed, the credit had to remain with them, influence they didn't admit." (Oscar Schlemmer)

Feininger came to the United States in 1936. A photographer and painter, he taught in the same laissez faire approach. His credo: "To look at the individuals that you're dealing with and forget lofty principles that may or may not be valuable to you. Try to get through to something essential that can be agreed upon and is not a matter of personal preference, taste, or experience. Treat people as

Suddenly process became important. How did buildings work? Problems became more practical, and the design had to respond to problem solving instead of providing messages of an abstract nature.

people, as human beings, and see what there is in that intercourse.” For Feininger, an ability to work closely with students was the point of teaching. He began with basic design based on traditional instruction and techniques that looked toward the future. Students then moved on to freehand drawing and painting, culminating in demanding courses in analytical design, the relation of color and light, geometry, and the observation of nature.

**Gyorgy Kepes** (1906-2001) taught at MIT and founded the Center for Advanced Visual Studies. He was born in Hungary and was a student of traditional art. In 1937, he went to Chicago to teach at the New Bauhaus, founded by his countryman Lazlo Maholy-Nagy. There he taught lighting, photography, and design. He observed a need for an educational sensibility that could train students to be able to see the world and render a vision, whatever the medium. Much had to be improvised based on student needs and competence; lectures were generated as needed, perhaps never to be repeated. Since industry supported the school financially and wanted predictable industrial designers rather than flux, Kepes' methods were constrained.

Kepes was not sorry to leave the New Bauhaus in 1946, when William Worcester, the Dean of Architecture at MIT, brought him to Cambridge to teach design. In the pursuit of an interdisciplinary approach, Kepes invited scientists, artists, and even modern dancers to classes. Sometimes the result was utter confusion, but confusion that perhaps stimulated the students. Many of his pupils returned later as professors. In the 1960s, he founded the Center for Advanced Visual Studies (with support from both scientists and administrators who believed in the collaboration of art and science) to further his belief that reading about something does not lead to an understanding in the way that seeing does.



Kepes realized that being a gifted artist was not enough: he felt that the prizes he won honored skill, not art. Coupled with this theoretical dilemma was his discomfort with the lack of struggle in his middle-class lifestyle. As a result, he was continually motivated to search for an art that made sense and justified its creation. Though he never felt that he knew what art was, he spent his life searching for answers. Mr. Brown believes that this lifelong search was one of the greatest values the European artists brought to the United States: they instilled in students a desire to keep searching beyond their present skills and assumptions.

Mr. Brown concluded from his interviews that both traditionalists and modernists tolerate, and even celebrate, diversity and innovation. His lecture illustrates how intensely rich Boston's arts scene has been, and for how long. Although Boston may not presently be at the center stage of the art market or on the cusp of trends and styles, the city has been on the cutting edge in education for decades.



## Landmarks

*“The Dean laid the foundation for his ‘landmark’ status while still a student at the Boston Architectural Club. From his first days at Somerset Street, his generous spirit and love of mankind’s creativity and goodness imbued him with a serenity and strength that few people attain. For him, this state of being was as natural as breathing, or taking daisies to his wife every day, or welcoming visitors and students to his office for casual, but deep discussions of mutual interest. The Dean was one of those rare individuals who grew in knowledge and generosity the more he gave to others. The images and ideals he expressed with warmth and vivacity establish him as a pole star for generations, past and future, of BAC family members.”*

—Susan Lewis, Library Director, BAC



1998

Norman Leventhal

Boston, Past and Future



6th Annual Cascieri Lecture, March 19, 1998  
Norman Leventhal—Interviewed by  
Christopher Lydon  
**Boston, Past and Future**

Norman Leventhal was born in Dorchester, Massachusetts, and graduated from Boston Latin at the age of 15. At 16 he was accepted to Harvard, but did not have the funds to attend. After two years of failed attempts to secure funding, he chose to enroll at the Massachusetts Institute of Technology instead. Mr. Leventhal was educated as an engineer and worked as a naval architect during World War II. After the war, he started the Beacon Companies with his brother Robert. Since 1946, the Beacon Companies has been a leader in providing construction, development, and management services in the residential, office, and hospitality markets. Not only is Mr. Leventhal responsible for such major developments as Rowe's Wharf, One Post Office Square, Center Plaza, and the renovation of South Station, he has also been committed to providing much-needed housing with residential developments throughout New England.

Christopher Lydon moderated the lecture and presented questions to Mr. Leventhal. The first point of discussion involved one of the city's most contemporary and pressing issues—City Hall Plaza.

Summing up all of the current problems with the existing plaza, Mr. Leventhal, in his usual, very candid manner, described it as a “barren wasteland.” (Judging from the applause in Cascieri Hall, this seemed to be a sentiment shared by most of the audience members.) This description runs counter to one of the goals of the initial master plan—to create a walkway to the sea. The walkway was originally





designed to lead a person from the State House through the lower level of the old courthouse, across Pemberton Square through Three Center Plaza, through City Hall Plaza to the right of City Hall, down the stairs adjacent to 28 State Street, past the Custom House Tower, and then on to the Harbor and along the Harbor Walk. This has never truly been realized for many reasons, not the least of which is the lack of orientation experienced in City Hall Plaza.

Mr. Lydon spoke of another of the plaza's original attempts—to imitate a major square in Sienna, Italy. He noted, however, that Sienna is smaller and, more importantly, it is much more “contained.” Adding to Mr. Leventhal's comment, he noted that City Hall Plaza seems to direct people to too many places, tries to do too many things, and offers few places for people to sit and congregate within the plaza. Mr. Lydon, noting the obvious success of Post Office Square Park, offered a chance for Mr. Leventhal to comment on what he thought made Post Office Square more successful than City Hall Plaza, asking, “What is the moral learned from Post Office Square?”

In response, Mr. Leventhal made an important typological distinction between the two spaces: Post Office Square is a park, while City Hall is a plaza. In other words, one offers green grass and trees, the other primarily hard surfaces. As far as use is concerned, Post Office Square Park serves a much smaller, more focused constituency—primarily the people employed during the day in the Financial District; City Hall Plaza, on the other hand, attempts to serve the entire City of Boston from the true center of the city. Mr. Leventhal remained adamant that the key to successful development is the ability to address people's needs. In regard to City Hall Plaza, he believes that mixed-use developments and sorely needed housing in the area will help support activity on the plaza. He also believes that the







hotel currently planned for the site will help bring activity and visitors to the site throughout the day.

On another topic, Mr. Lydon noted that there does not seem to be one “look” for Beacon Companies’ developments. He asked Mr. Leventhal to briefly discuss his experience with selecting architects, how he works with them, and what influences the resulting design.

Mr. Leventhal responded that a building must suit its given environment and context. A building should not be concerned with a particular popular style or trend but should be prepared to stand the test of time—to be judged 20 to 30 years after it has been built. The true success of development is measured by the means through which the building functions as an integral component of the neighborhood and urban fabric, not by its immediate visual impact. He also noted that an effective owner/architect relationship requires a learning process that involves a great deal of trial and error. Most importantly, everyone involved learns to ask better questions. Mr. Leventhal has also learned over the years that we cannot expect to achieve great urban developments on unrealistic budgets. Often only a little extra expenditure up front will provide the necessary tools to create a lasting and contributing structure in the city.



When asked by Mr. Lydon which development to date he was most fond of, Mr. Leventhal responded that it would undoubtedly be Center Plaza. In his opinion, Center Plaza has absolutely stood the test of time. Not only has it proven to be a successful interior planning model, it has also acted as a container for the edge of City Hall Plaza, and the development has been very successful in terms of revenue.



Introducing another well-known development issue to most Bostonians—the Central Artery Tunnel Project—Mr. Lydon asked about the direction that the future open space should take. He noted that some people find it peculiar that the final product will include roads built over the submerged tunnel. Mr. Leventhal stated that while he supports the roads over the tunnel, and believes that the final product will be successful in terms of traffic flow, he is absolutely against the current plan to keep 75 percent of the space as open parkland. (The audience agreed on this matter as well, as applause once again filled Cascieri Hall.) He is not opposed to parks, but he believes a stronger sense of structure tying the Financial District to the waterfront is essential. Multi-use developments, such as housing and retail, would begin to create much-needed density and neighborhoods. Public parks are quite expensive to maintain and would be completely dependent on tax dollars. If private developments were permitted, they would be responsible for maintaining the land they owned, thus alleviating the burden on the tax base.

## ***Creative Process***

*"Teach a man to think.*

*There is no formula for architecture. We in our time*

*must learn to know the needs of man and his*

*environment to build structures to house man's*

*activities. Architecture becomes real when we are not*

*conscious of producing it by a set formula. Our time*

*is fast moving—ideas are born and become obsolete*

*before they are implemented."*

—Dean Arcangelo Cascieri,  
Handwritten note, early 1970s



1999

Michael Dukakis

The Politics of Creativity



7th Annual Cascieri Lecture, April 16, 1999  
Governor Michael S. Dukakis  
**The Politics of Creativity**



Michael Stanley Dukakis was governor of Massachusetts for three terms and the Democratic candidate for President in 1988. The son of immigrants from Greece, Dukakis graduated from Swarthmore College in 1955, spent two years in the U.S. Army, and graduated from Harvard Law School in 1960. He was elected to the Massachusetts legislature in 1962, serving four terms. Dukakis was elected governor in 1974, 1982, and 1986. His administration is credited for the economic resurgence known as the "Massachusetts miracle." Dukakis has been a distinguished professor of political science at Northeastern University in Boston since 1991 and is currently a visiting professor at the UCLA School of Public Policy and Social Research.

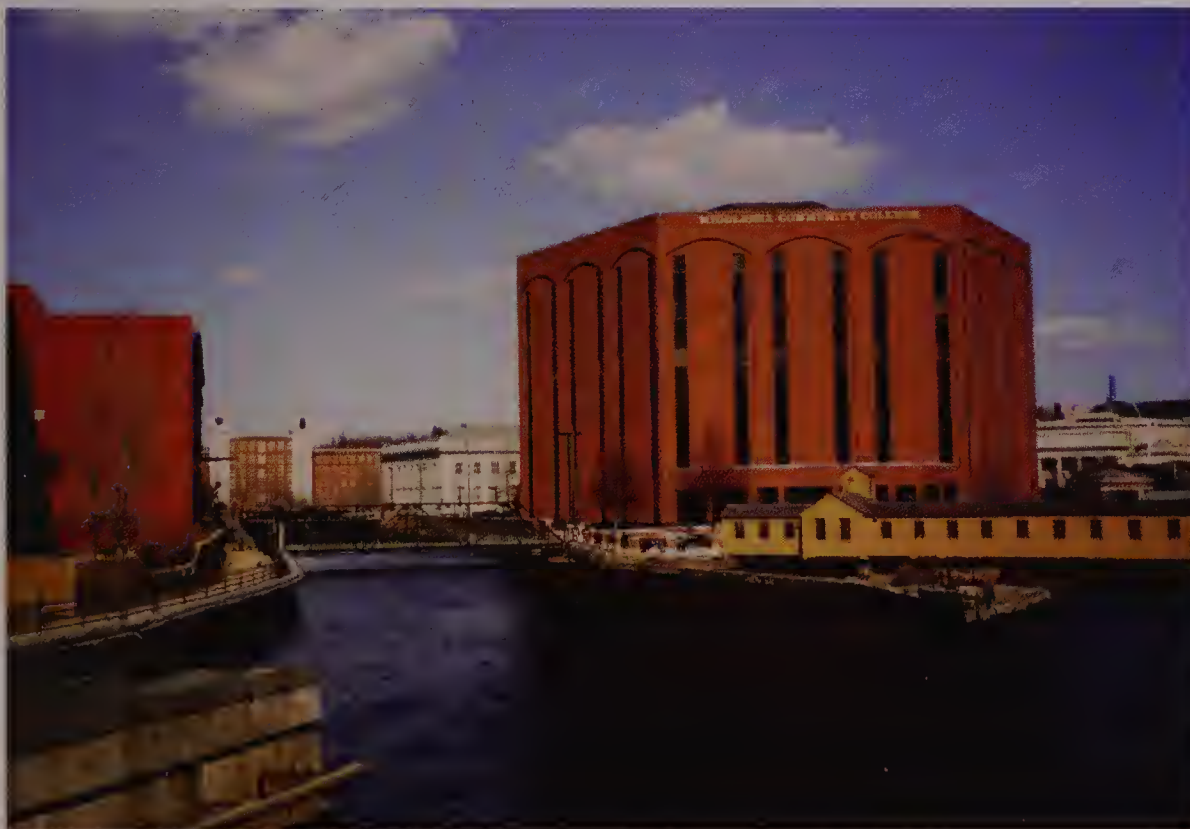
Governor Dukakis devoted his lecture to a discussion of the role that politics plays in shaping the physical, architectural, and sociological environment as we know it—and as we would like it to be.

Governor Dukakis began his lecture by describing a time just after World War II. In the years before the war, the United States had suffered through the Great Depression. World War II was a catalyst that began to pull the country out of the long years of recession. After the war, millions of Americans reentered the workforce, and a strong demand for new and better housing emerged after years of minimal housing growth and a stagnant economy. Many new homes were built in more rural areas, out in the country and far away from the urban slums. The essential American dream became a quarter acre of land with a new house, grass and trees, and a barbecue in the backyard. Government-



sponsored Veteran's Administration and Federal Housing Authority loans with very low rates spurred much of this development.

Governor Dukakis pointed out the large role that individual states had in setting the stage for the suburban explosion. He described how state government actions unwittingly spurred the suburban sprawl. For example, many states decided to place state facilities, such as community colleges, outside urban centers. If these campuses had been placed downtown, Governor Dukakis asserted, they would have brought many visitors to downtown areas for 18 hours a day, providing enough people to support area businesses economically. Decisions to situate government facilities in the suburbs failed to recognize that these rural areas were not designed or intended to support such infrastructure. Circulation problems quickly ensued. In response, states began to develop Master Highway Plans, which would have criss-crossed the states with unwanted highways, disrupting and isolating neighborhoods. Governor





Dukakis, knowing the problems this would create in Massachusetts, raised important questions and suggested more mass transit as a solution. Public transportation systems would help to keep cars off the roads and, most importantly, they would serve to bring workers from their suburban homes to the dense urban workplace quickly and inexpensively.



Dukakis' leadership created the State Office of Planning and Development, with a regional planner appointed by the governor as its head. Until this time, there had been no urban planning at the state level. The Dukakis administration determined that the effort to contain suburban sprawl and reinvigorate the state's urban centers would require the participation of the individual cities, towns, and villages throughout the Commonwealth. His administration also created a Development Cabinet to interact with these individual towns. The Cabinet encouraged local growth policy committees, and although there was no legislation in place requiring the towns to set up such committees, 330 of the state's 351 towns and cities had created them by 1976. These committees and their





work would later contribute to numerous regional and state policies. Governor Dukakis reiterated that the objective of these efforts was to arrive at common goals for making public decisions about future growth.

Throughout his years in office, Governor Dukakis continued to support growth where it was desired and needed, working simultaneously to curb growth where people sought refuge from density. This was achieved in a large part by revitalizing urban centers. The state encouraged growth in these areas by offering incentives to businesses to move where jobs were needed. Furthermore, to ensure that skilled workers were available to those companies, the state supported job training. Governor Dukakis also worked to encourage the building and relocation of federal buildings to help those downtowns that needed activity and jobs.

The key to successful planning of this type was and is to realize that villages do not want to turn into suburbs, suburbs do not want to turn into dense urban centers, and urban centers do not want to become abandoned slums. Governor Dukakis concluded his lecture by encouraging the audience to recognize the very reasons people choose to move to the suburbs, the reasons they choose to live in rural villages, and the reasons they choose to seek the density of an urban environment—and to take these reasons into account when making policy decisions.

*"Antiques are for museums; true creative art is for the living. Had the people of the past insisted on copying the works of the era before them, we would never have seen the great works of the various periods of art which followed."*

## ***The Artist***

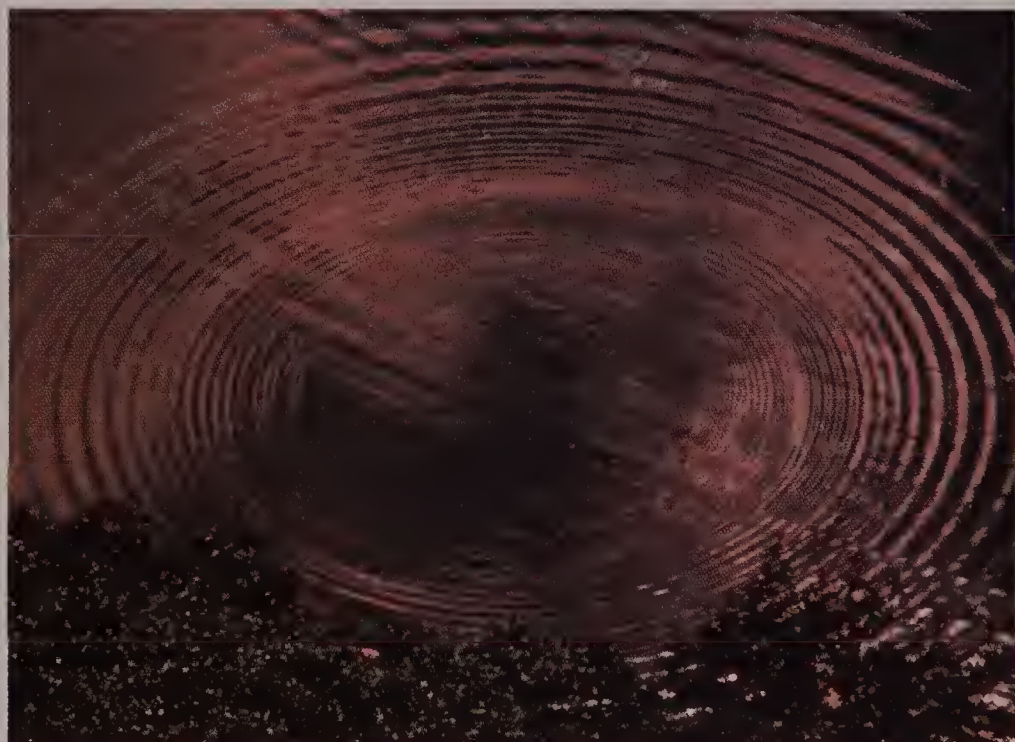
—Dean Arcangelo Cascieri,  
Notes on wood sculpture and wood carving



2000

Jill Medvedow

Art in the Public Realm



8th Annual Cascieri Lecture, May 10, 2000

Jill S. Medvedow

## **Art in the Public Realm**

Jill Medvedow is the James Sachs Plaut Director of the Institute of Contemporary Art (ICA), Boston. Her lecture, originally titled "Contemporary Art and Civic Life," discussed how the ICA's Vita Brevis program helps to foster public art.



Under Ms. Medvedow's direction, the ICA established the Vita Brevis program in 1998 to commission local, national, and international artists to create new, temporary public works of art that reflect Boston's landscape and history. This program was founded on the premise that it is vital, healing, and urgent to bring the creative process and the contemporary art that results from it back into the fabric of urban life. The ICA presents at least one major project a year outside of the confines of the ICA. These projects are installed in unusual settings—public parks, historic sites, rooftops, riverbanks—resulting in works that encourage their audiences to experience Boston's environs and history with renewed meaning and focus. To date, the majority of the works have been temporary installations; Ms. Medvedow observed that obtaining the permits and approvals required by local community boards for permanent installations is a daunting task best left to other community members more experienced with it.

When an artist proposes a project for Vita Brevis, the ICA decides whether to support the project based on the artist's work history and ability to produce a project at an urban scale. The project must meet at least one of these five conditions:



- The subject is based on a civic or social issue that is important to the city.
- The work brings people together physically.
- The work attempts to introduce the broader public to and educate it about art.
- The work inspires us to imagine and make the world a better place.
- The work attempts to augment a sense of personal communication that is lost in our urban intensity.

In addition, Ms. Medvedow noted that it is important that artists “recognize the history of Boston, but... not necessary [that they] live in it.” She also seeks out work that is both rooted in a specific history and used to enlighten our ideas of that history and ourselves.

Ms. Medvedow illustrated how the ICA fulfills the Vita Brevis mandate by describing several ICA projects from a series entitled “Let Freedom Ring.” The artists for this series were asked to create art for sites along the Freedom Trail, a city-run, tourist-oriented construct, to show some of the sites' real history.

An installation by Mildred Howard, housed in the Old South Meeting House, dealt with the Underground Railway. Inside the Meeting House, Ms. Howard constructed a segment of gilded rail tracks that crossed the path of viewers, encouraging them to interact with the piece. The tracks were flanked at one end by an ornate mirror, asking by its presence that viewers reflect personally on the impact of the railway on their families, and at the other by a table covered with a linen tablecloth and supporting an array of cannonballs, illustrating that “the price of freedom is not free.”





Barbara Steinman's installation, located in the bandstand on the Boston Common, provided a new message in an old monument. Ms. Steinman researched existing monuments and plaques around Boston and discovered that these texts always deal with war, death, and men. She collated them into a plea for peace and printed the result on banners, which she hung in the bandstand.



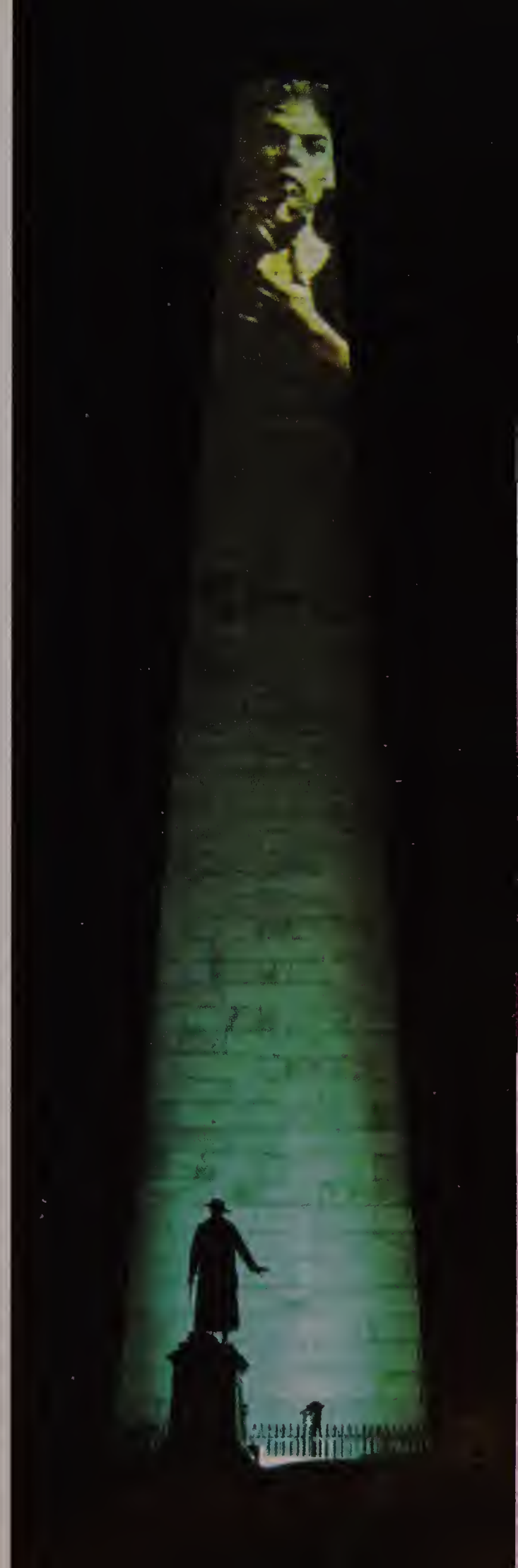
An installation by Jim Hodges illustrated the concept of public art that viewers do not recognize as art, that transcends the pedestal and the “pomp and circumstance” of traditional forms and exists simply as a fixture of the environment. He created in the courtyard adjacent to the Old North Church a “canopy of wind chimes”: a multitude of chimes hung from the courtyard trees. Visitors' experience of this art was so sublime that area residents asked that the piece be left up. (It was eventually dismantled after inclement weather made it potentially dangerous to visitors.)




Krzysztof Wodiczko's installation, located at the Bunker Hill Monument, dealt with the devastation that resulted from a series of unsolved deaths in Charlestown, a tight-lipped community with a "code of silence" that stifled crime investigations. The artist interviewed victims' family members, recorded their stories of the events, and edited them into a film. For three days, the film was projected onto the face of the Bunker Hill Monument, turning the "smallest people in the city [into] giants." This piece was so powerful that it forced a call for change in the community.

Ms. Medvedow concluded her lecture with a description of a new project on which the ICA was then embarking: a series of public works commemorating the 100th anniversary of Frederick Law Olmsted's Emerald Necklace parkland preserve. Olmsted was the father of the American park system; his creation of parks sparked a debate about issues related to civic and public space. His parks created a respite from the congested urban setting and in so doing strove to foster a sense of community: shared experiences among city residents who might not otherwise interact. The works included in this most recent ICA project will look at the effects of the Emerald Necklace, the conditions created by it, and what has been lost or changed by the park in the past 100 years.

The process of creating public art has many different motivations, according to Ms. Medvedow. Some artists study how the public display affects the creation of their work, while others are more interested in shaping public space and thinking. Ms. Medvedow's interest is in the impact of this work on institutions and city life. She believes that the creation of public art is not about one form of art, but rather about the many approaches that an artist and a community can take to reach an understanding of what art means.





*"My memories go back to a day in 1939, when I walked through that special door on Somerset Street... the Boston Architectural Club, to continued schooling, to long friendships, and a career of over 60 years. Though we were a very small group, each was addressed by his surname. As close as we became, Angelo always called me 'Glassman.' As my teacher, mentor, and inspiration, he was still "Angelo" to me. Later, he was always 'the Dean,' when I was speaking of him to others.*

*Angelo had a good sense of humor, and a love of music, dance, any foods, and a willingness to go anywhere!*

## **Recognition**

*In Piazza San Marco, in Venice, who would stand in several inches of winter floodwaters feeding the pigeons, but Angelo? And in Sienna, who but Eda could make 'Angel' happy as she made her first international debut singing on steps of grotto ristorante... her signature "Mama"!*

*Whether with just Angelo and Eda, or on any of twenty group Study Tours, while chasing steeples in England, arches and vaults in France, domes in Istanbul, architraves, freizes, or columns in Greece, it was the togetherness that enhanced the experience! Angelo was my teacher and mentor, but it is as my friend that I miss him so much."*

—Herbert Glassman, Reflections from the  
Centennial Dinner

*Despite receiving many honorary degrees, critical praise for his sculpture, and much recognition, we are sure the Dean's greatest satisfaction comes from being remembered as a nurturing friend to all he touched.*



2001

Jorge Silvetti

The Pritzker Architecture Prize:  
A Juror's Perspective



9th Annual Cascieri Lecture, March 29, 2001

Jorge Silvetti, FAIA

Panelists: Rebecca Barnes, FAIA, and Robert Brown, FAIA

## **The Pritzker Architecture Prize: A Juror's Perspective**



Jorge Silvetti is a founding partner of the award-winning firm Machado and Silvetti Associates, Inc., and has been a jury member on the Pritzker Prize for Architecture since 1996. He also serves as professor and chairman of the Department of Architecture at Harvard University.

Prior to Mr. Silvetti's lecture, a display of projects by Pritzker Prize winners was on view in McCormick Gallery at the BAC. The lecture format included a panel discussion of the merits and workings of the Pritzker Prize. The panel was comprised of Rebecca Barnes, FAIA, chief planner at the Boston Redevelopment Authority, and Robert Brown, FAIA, president of the Boston Society of Architects and principal at CBT.



Mr. Silvetti began by expressing his hesitation to accept the invitation to speak, primarily because of his reluctance to divulge certain aspects of the jury's deliberations. However, using an Academy Award anecdote, he described how he became convinced that the discussion would only enhance the credibility of the jury's selection process. His talk included a brief history of the prize, a description of how winners are chosen, and responses to panel questions and comments.

Jay Pritzker established the Pritzker Prize in 1979, stating, "The purpose of the Pritzker Architecture Prize is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision, and



commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.” The criteria for the prize are:

- The architect must be living
- There must be a substantial body of built work
- The work must represent a substantial contribution to the art of architecture

Once architects have been nominated for the prize, the jury meets several times over the course of a year to visit the built work of the nominees. Mr. Silvetti described the jury review as difficult and nonstop, sometimes involving visits to several countries in one day. Despite the rigorous pace, Mr. Silvetti relishes the travel much more than the voting, and often quietly enjoys the fantastic treat of visiting so many high-quality architectural projects. The jury also visits new work by past winners, hopeful but sometimes apprehensive. So far, Mr. Silvetti has felt vindicated by the jury’s selections based on what he has seen since the awards were made, although he joked that perhaps the prize could be taken back for failed projects.

Each year, after a winner is elected by the jury, the Pritzker family chooses the location of the award ceremony. Whether at a historical site such as Versailles or a modern site such as the nearly completed Getty Center, a place of international significance is selected as a way to continue the promotion and recognition of significant works of architecture.

The Pritzker—considered the Nobel Prize for architecture—caught on immediately in a design community thirsty for awards. President Carter was present at the awarding of the first prize to Philip Johnson, and successive award ceremonies have also been given heightened prominence

### **Complete List of Pritzker Architecture Prize Laureates 1979 - 2002**

- 1979 - Philip Johnson
- 1980 - Luis Barragan
- 1981 - James Stirling
- 1982 - Kevin Roche
- 1983 - Ieoh Ming Pei
- 1984 - Richard Meier
- 1985 - Hans Hollein
- 1986 - Gottfried Boehm
- 1987 - Kenzo Tange
- 1988 - Gordon Bunshaft and  
Oscar Niemeyer
- 1989 - Frank O. Gehry
- 1990 - Aldo Rossi
- 1991 - Robert Venturi
- 1992 - Alvaro Siza
- 1993 - Fumihiko Maki
- 1994 - Christian de Portzamparc
- 1995 - Tadao Ando
- 1996 - Rafael Moneo
- 1997 - Sverre Fehn
- 1998 - Renzo Piano
- 1999 - Sir Norman Foster
- 2000 - Rem Koolhaas
- 2001 - Jacques Herzog and  
Pierre de Meuron
- 2002 - Glenn Murcutt





by the presence of national leaders. Though the prize itself has not increased from \$100,000 since its inception, the notoriety of the winners has increased substantially over the years, so that the honor of recognition greatly outweighs the monetary value of the prize.

Mr. Silvetti did voice some concerns with the prize, prefacing them with a reminder that no one prize can “do it all.” He noted that efforts are being made to address some of the problems, especially those having to do with the

under-representation of architects from Third World countries in the list of winners. According to Mr. Silvetti, Third World architects have little opportunity to see their work built, and those who do rarely get the kind of attention in print coverage that developed countries focus on the field. Though these projects may be less well known or harder to visit, the prize has addressed the issue by including jurors from farther afield to serve on the panel. Mr. Silvetti himself is from Argentina; Charles Correa from India recently served on the jury; and lately Carlos Jimenez from Costa Rica has been included. Another criticism of the prize has been the dearth of female and minority winners. Mr. Silvetti explained that only in recent times have their numbers been increasing in the profession, and he suspects that in time their absence among the winners will change as they build up substantial bodies of work.

Mr. Silvetti, as well as Robert Brown, commented that the prize does not recognize the team effort that goes into architecture: Could there be a Machado with no Silvetti? Mr. Silvetti hinted that this was about to change, and several months





after the lecture, the Swiss team of Herzog and de Meuron won the prize. Mr. Brown noted that while former prizewinner Lord Norman Foster has earned his title and recognition, he has an office of over 400 people to make it all possible.

Rebecca Barnes followed up by noting that prizewinners are typically at a point in their careers where they do not need the notoriety of the prize. Although this may be true in some cases, Richard Meier's reflection that he may have received the commission for the Getty Center as a result of winning exemplifies the status of the prize. Mr. Silvetti also pointed out that some prizewinners, for example Frank Gehry, were not as far along in their careers when they won, and the award was very controversial. Other recipients have been well established but not as widely known, and the prize gives them well-deserved recognition. Sverre Fehn, a quiet, modest architect working mainly in Norway, is an example of this type of winner.

Mr. Silvetti gives the Pritzker family much credit for the success of the prize—not only for conceiving of it in the first place but also for their consistent support. (The family provides a jet for the jury's travels, for example.) In Mr. Silvetti's years of service as a jury member, he has appreciated the jury's complete freedom in the selection process.





## *Public Service*

*"You have been called a 'poet with a mallet.' You are both architect and sculptor; your statues are not simply decorations attached to buildings, but integral to the whole; your work enriches chapels, cathedrals, and temples, schools and hospitals, office buildings and auditoriums, fountains and war memorials. The many figures within demonstrate both your great artistry and the understanding which is the product of your scholarship and your compassion."*

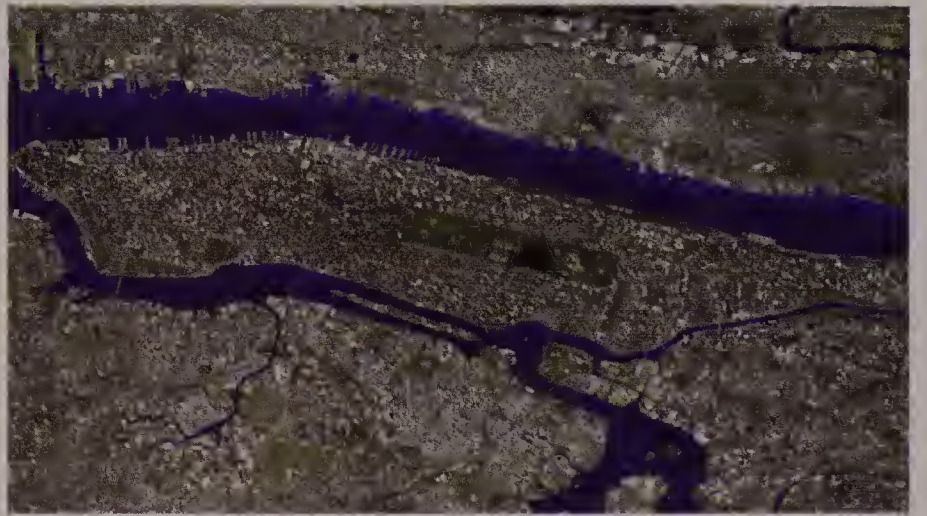
—Excerpt, Award for Distinguished Service,  
The Alumni Association of Boston University,  
September 19, 1976



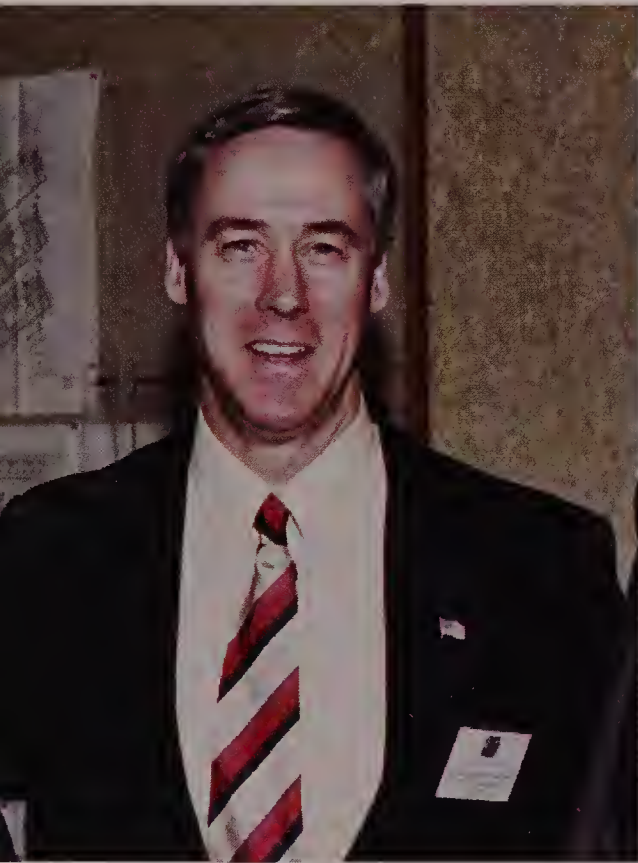
2002

Richard Swett

Design Diplomacy: The Influence Edge



10th Annual Cascieri Lecture, April 5, 2002  
The Honorable Richard N. Swett, FAIA  
**Design Diplomacy: The Influence Edge**



Richard Swett received his B.Arch from Yale University in 1979. He was the United States Representative from the 2nd Congressional District in New Hampshire from 1991 to 1995 (and was the only architect in Congress during the 20th century) and served as United States Ambassador to Denmark from 1998 to 2001. Through his training and practice as an architect and his service in the public sector, Ambassador Swett has developed an increasing interest in the relationship between public policy and design. His lecture focused on two major themes:

- Design has great influence on individuals and society. Good design must go beyond aesthetic needs to address the social, economic, transportation, and cultural requirements of the community.
- The design process of architecture, which must by its nature respond to complex and often conflicting requirements, has relevance for problem-solving outside of architectural practice. Facility with this process gives architects an opportunity and a responsibility to lead the public policy debate on a wide range of issues.

For an example of the effects of good design on American public life, Swett pointed to Olmsted's Central Park in New York City. Good design works in harmony with its surroundings—and endures. Central Park has flourished for over 100 years and will likely still be largely unchanged 100 years from now. In contrast, the massive public housing projects of the 1960s degraded their surrounding

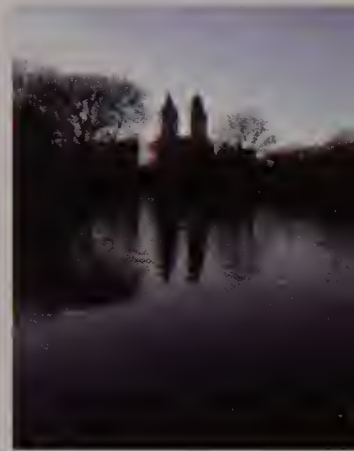
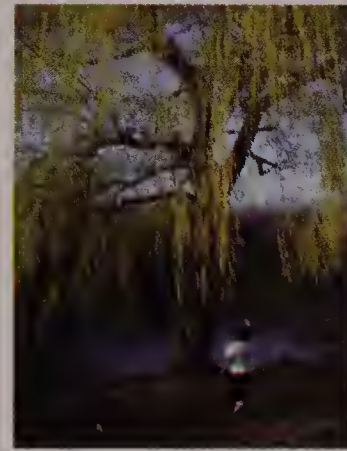


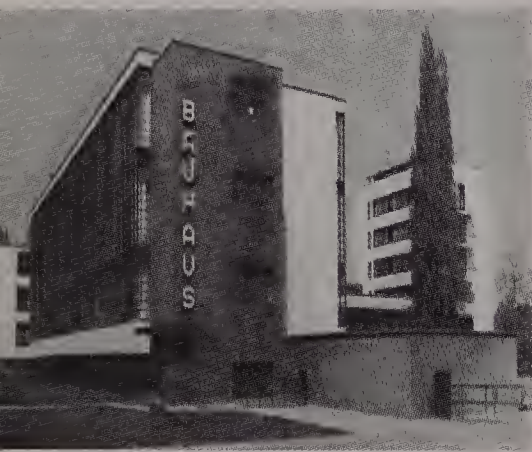
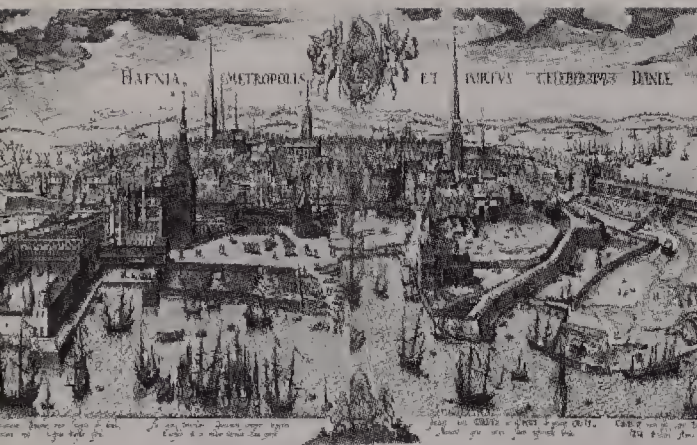
environments; many were abandoned and torn down in fewer than 20 years.

According to Ambassador Swett, design and planning efforts successfully addressed community needs in America from the first European settlements to the early part of the 20th century. New England towns incorporated village greens, providing common areas for social discourse, defense, and a connection with nature. Urban areas were not rigidly separated into industrial, commercial, and residential zones, but were mixed. People lived where they worked. Ambassador Swett maintained that the vibrancy of these settlements will never be matched by bedroom communities and strip malls.

The design and subsequent development of American settlements were strongly influenced by the precedents with which their settlers were familiar: European towns and cities. European communities engaged in an ongoing process of renewal and reuse within known and constrained territory. But America had seemingly endless space; there was always room to build anew. Although this difference provided the origin for divergence from the European model, the United States continued to refer to the European model throughout the 19th century.

The culmination of socially integrated design in America, according to Ambassador Swett, was the 1893 World Columbian Exposition in Chicago. Its dazzling, ordered, integrated “White City” was seen by over 27 million visitors in six months, including an estimated 25 percent of all Americans. This model city, with its Beaux-Arts architecture and modern infrastructure, inspired visitors. Despite the huge crowds, the crime rate at the exposition was very low; Ambassador Swett implied that the order and beauty of the setting were responsible. At the same time, the exposition





seemed to establish American cultural parity with Europe, and thus made it less necessary to look at European models for social, political, and physical structures. Simultaneously, the role of American business (manufacturers, railroads, and coal and oil producers) as “cultural gatekeepers” was solidified. Design became focused on building successful products and companies, not communities.

Ambassador Swett pointed to the rise of the Bauhaus movement after 1919 as another advance of industrial control over design. While the movement intended to make well-designed products more affordable and available, its emphasis on function and technology disconnected its products from the human, neighborhood, and social environment. Buildings became faceless objects; the Bauhaus building “did not strive to serve its setting, but to dominate it.”

Believing that architecture has an important social role, Ambassador Swett rejects what he sees as a narrow industrial/technical model. Architecture, he says:

- Influences communities
- Affects habitability
- Sets the tone for society
- Exalts or depresses our spirit
- Determines how we live

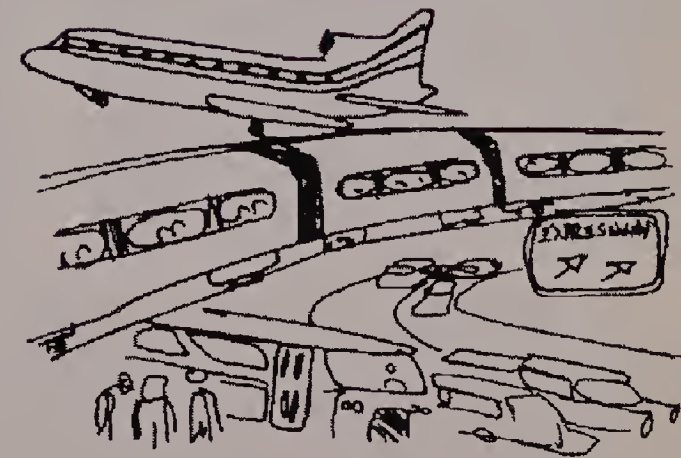
Architects who understand the multidimensional influence of their practice can help to broaden the definition of design to incorporate people, society, and quality-of-life issues. This engagement need not be limited to client-based architectural practice. Ambassador Swett drew parallels between industrially driven design process and the fragmented, adversarial process by which legislative bodies,



regulators, special interest groups, and community organizations set public policy. He believes that architects, at least those who understand and practice holistic design, have developed skills that they can and should use to engage larger issues. The skills that architects typically learn and develop include problem-solving, knowledge management, constructive analysis, communications, cooperation, and, most importantly, leadership. The ability to explore a problem carefully and thoroughly and to investigate and synthesize numerous potential solutions is critical to success both in architectural practice and in the development of public policy.



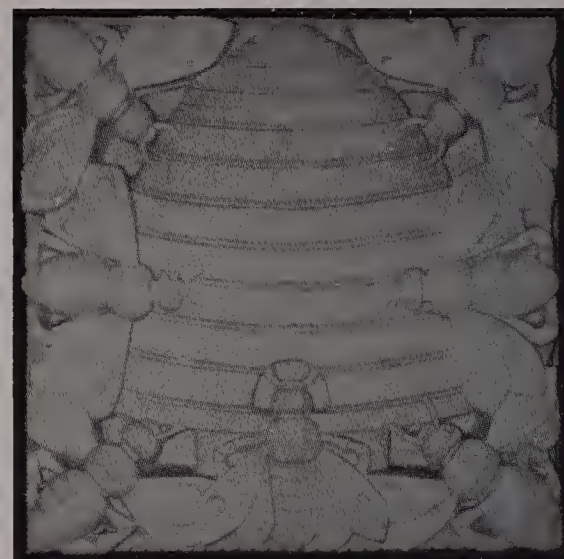
After the September 11, 2001, terrorist attacks, the U.S. State Department collected information from numerous sources and jurisdictions regarding potential targets and preparedness plans. The information received was voluminous, fragmented, incomplete, and inconsistent. Ambassador Swett and others with design backgrounds were asked to come to Washington to assist the Department in evaluating the information. The designers, working outside their fields but within their expertise, were able to overlay an order and organizing strategy on the effort, which helped the State Department to understand the information and develop a plan of engagement.



Ambassador Swett closed by urging the design community, and architects in particular, to become more engaged in the planning and societal problem-solving in their communities. Architects often intentionally isolate themselves from the political processes that determine zoning, public funding, and regulations affecting our complex and shared built environment. As architects, Swett concluded, we can make better architecture—and a better society—if we engage this process with all of our aptitudes and energies.

In 1972, Isa Gropius wrote, "Dean Cascieri possesses that rare living thing which my husband used to call 'the long breath' and his life is a beautiful documentary of what can be achieved by long continued and unswerving dedication to a self-set aim."

Those of us who knew Arcangelo Cascieri during his more than 60 years of involvement with the Boston Architectural Center were the beneficiaries of that dedication, that "selfless labor," to quote the title of one of his many carvings. Those of us who knew him did so in different contexts and by different names—he was the Dean, Dean Cascieri, Uncle, Poppy, Angel, and—simply—Cas. In his quiet, unassuming manner he reached across time, values, and generations to make everyone feel welcome, wanted, and part of his family.



The centennial celebration held this April provided all of us who knew Cas—and those who know him only as a historic icon of the BAC—the opportunity to reflect on what the Dean meant to us and what his contributions mean for the Center. The reminiscences offered by friends and family members all revealed his special form of leadership: leadership by example. By dedicating himself so unswervingly to the BAC, he instilled by his very presence a commitment on the part of all of us to the place and its ideals. It is this commitment by volunteers to the BAC and its students that makes a lectureship like this one a reality.

As we concurrently celebrate the 100th anniversary of the Dean's birth and the 10th anniversary of the Dean Cascieri Lectureship in the Humanities, I am reminded of all who have given so generously to the BAC—especially the first 10 Cascieri lecturers who reflect the values and ideals practiced daily by the Dean. The essence of "the long breath" is manifest in the volunteer initiatives of the lecturers and the committee, embraced by the Dean and integrally woven into the very fiber of the Boston Architectural Center.



Bernard J. Goba, AIA  
Cascieri Leadership Chair  
June 2002



# *The First Ten Years*

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## *Cascieri* Centennial

*These events will be evenings designed to enjoy and further the camaraderie and spirit that the Dean's philosophy and humanity created in this unique educational institution.*

—Excerpt from Lectureship Mission Statement  
Andy Filoso, Chair, Remembrance  
Committee, 1992



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## *Special Thanks*

Andy Filoso, Lectureship Founder and First Chair of the Cascieri Leadership

Mark, Lou, and the entire Salza Family

Bob Shure and Skylight Studios

Peter Vanderwarker, Jorge Silvetti, Doug Stefanov, The Institute of Contemporary Art

Eve Valentine for her book, *Arcangelo Cascieri*;

*Teacher, Sculptor, Architect, Poet, Philosopher*

*effortless design*

Pixel Bridge

The student, alumni/ae and staff contributors who volunteered their time  
and all who have worked to make this publication possible.



## *Special Thanks to Eda Cascieri*

The Dean accomplished much in his life. As a committed educator and inspired leader, he has left his mark on the Boston Architectural Center. As a dedicated artist and faithful resident, he has left his mark on the City of Boston. Through his caring and humanitarian spirit, he has left his mark on all the individuals he came into contact with. He was not alone in his influence however.

The "spirit of his Daisy"—his loving wife, Eda—always brought the biggest smile to Angelo. We want to thank her for not only sharing the Dean, but for accepting so many of us into their "extended family."



# Photo Credits

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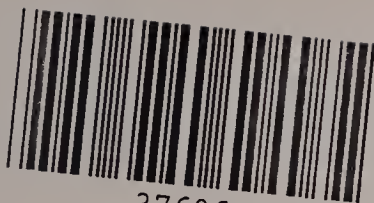
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| <p>C Detail of wood carving by Arcangelo Cascieri at St. Ignatius Church. Photo by David Polcaro. Inside cover: The Dean with beret and red bow tie. BAC Archive</p> <p>2 Ted Landsmark at the Cascieri Centennial Celebration. J.D. Sloan</p> <p>3 Photos from the Centennial Celebration Clockwise from top: Past lecturers; Herb Glassman, Ted Landsmark, Mark Salza, and Lou Salza; Bernie Goba; Antonio Pina, Ryan Stancill, Ted Landsmark and David Polcaro. All photos by J.D. Sloan</p> <p>4 The Dean in front of a large wood carving. BAC Archive</p> <p>5 Wood carved panels by Arcangelo Cascieri at St. Ignatius Church. Courtesy of Peter Vanderwarker</p> <p>6 The Dean wearing his beret. BAC Archive</p> <p>8 The Dean working on a wood carving. BAC Archive</p> <p>9 17th-Century New England perspective sketch. Courtesy of H. Morse Payne</p> <p>10 Morse Payne speaking. BAC Archive</p> <p>11 St. Croix, Maine aerial sketch. Courtesy of H. Morse Payne</p> <p>12 From top: Early Charlestown streetscape; later Charlestown streetscape at same location; Charlestown lot plan. All sketches courtesy of H. Morse Payne</p> <p>13 Plimoth Plantation sketch. Courtesy of H. Morse Payne</p> <p>14 Carving by Arcangelo Cascieri at St. Ignatius Church. BAC Archive</p> <p>15 Habitat, Montreal, designed by Moshe Safdie and Associates. Photo by Antonio Pina</p> <p>16 Moshe Safdie speaking. BAC Archive</p> <p>17 Habitat, Montreal, designed by Moshe Safdie and Associates. Photo by Antonio Pina</p> <p>18 Habitat, Montreal, designed by Moshe Safdie and Associates. Photo by Antonio Pina</p> | <p>20 <i>Selfless Labor</i>, carving by Arcangelo Cascieri. Photo by Antonio Pina</p> <p>21 Model of Boston's West End and MGH's Bullfinch building. Photo by Antonio Pina</p> <p>22 Christopher Lydon speaking. BAC Archive</p> <p>23 Urban setting sketch from lecture invitation. BAC Archive</p> <p>25 New Edge of Boston's West End. Photo by Antonio Pina</p> <p>26 <i>Religion</i>, Parkman Plaza sculpture by Arcangelo Cascieri</p> <p>27 Old Northern Ave bridge over Fort Point Channel in Boston. Courtesy of Peter Vanderwarker</p> <p>28 Top: Peter Vanderwarker and Robert Campbell. By J.D. Sloan. Bottom: Courtesy of Peter Vanderwarker</p> <p>29 From top: Rusted steel train bridge, Boston; U.S.S. Constitution with the Bunker Hill Monument beyond, Charlestown. Both photos courtesy of Peter Vanderwarker</p> <p>30 Seaport Hotel and view of Boston skyline from the emerging Seaport District; Fidelity Seaport under construction. Both photos courtesy of Peter Vanderwarker</p> <p>31 Big Dig construction on Fort Point Channel. Courtesy of Peter Vanderwarker</p> <p>32 Carved relief panels by Arcangelo Cascieri at the Lynch School of Education, Boston College. Photo by Antonio Pina</p> <p>33 Detail of Arcangelo Cascieri working on a carving. Photo by Cascieri Family Archive</p> <p>34 Robert Brown speaking. BAC Archive</p> <p>40 Marsh Chapel Exterior carvings by Arcangelo Cascieri. Photo by David Polcaro</p> <p>41 Rowes Wharf, harborside. Photo by Ryan Stancill</p> <p>42 From top: Christopher Lydon and Norman Leventhal speaking. BAC Archive; One Post Office Square. Photo by Ryan Stancill</p> <p>43 Post Office Square. Photo by Ryan Stancill</p> |
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